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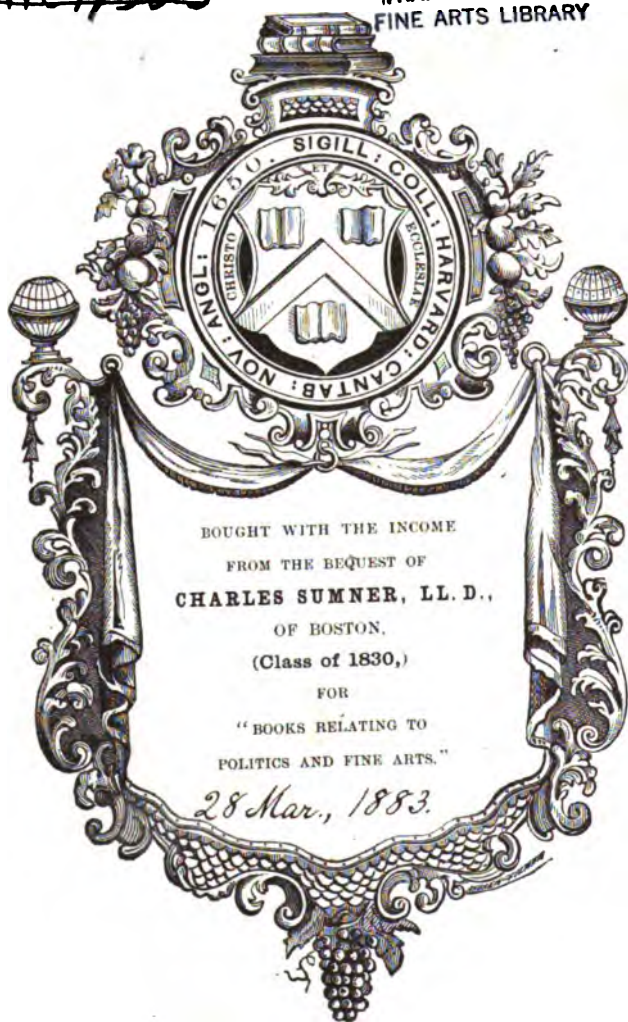
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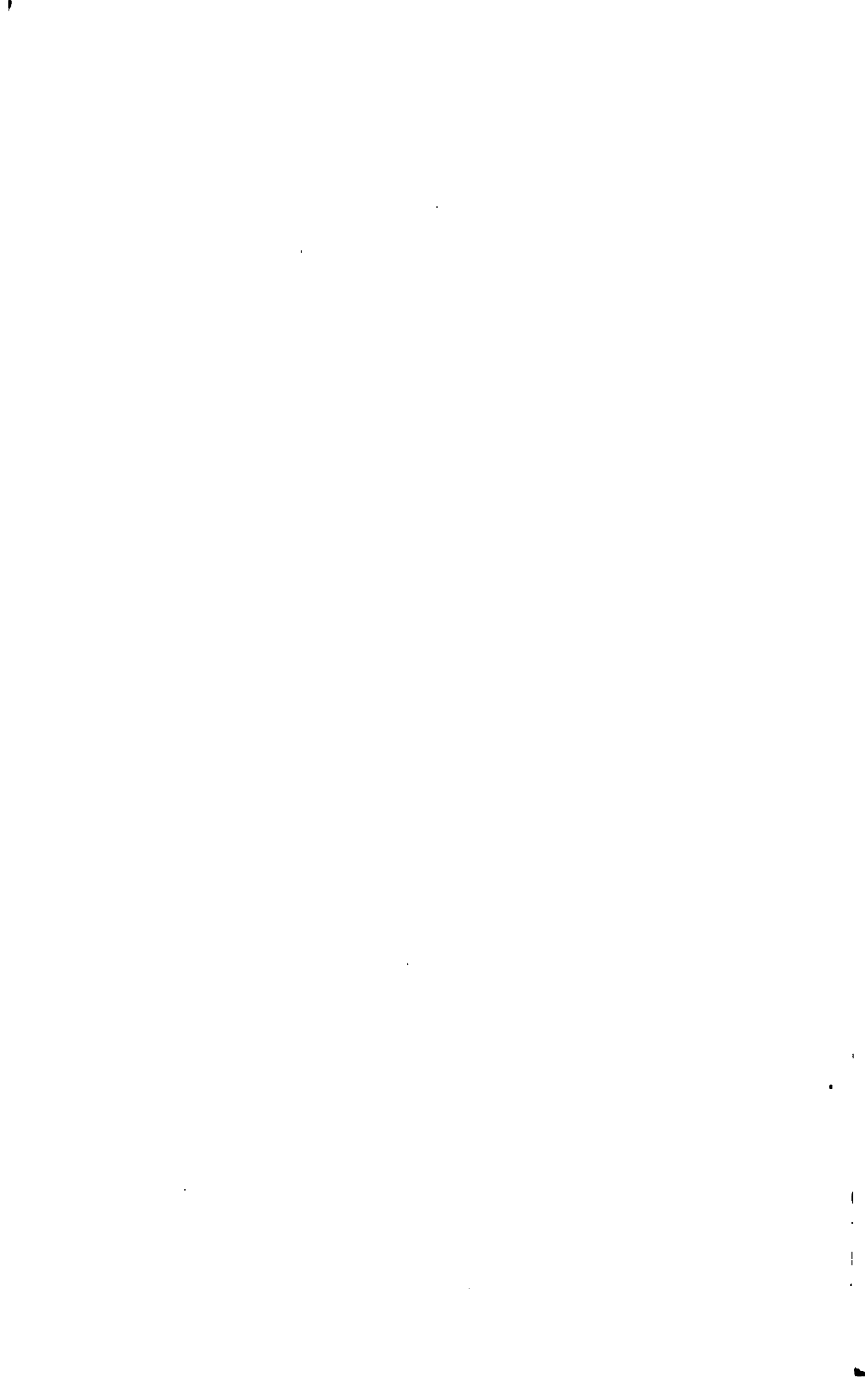
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A CATALOGUE
 OF
 THE GREEK AND ETRUSCAN VASES
 IN
 THE BRITISH MUSEUM.

VOLUME II.

⁹
 LONDON :

PRINTED BY WOODFALL AND KINDER,
 MILFORD LANE, STRAND.

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ADVERTISEMENT.

THE first volume of this work was published in 1851. In the Advertisement prefixed to that volume, it is stated that "the work will be completed in a second volume, which will contain the Vases of a later period, chiefly from the south of Italy, and the Vases of all ages from Greece proper." The publication of the second volume having been delayed by various causes till the present date, it has been found necessary to modify the original plan of the work on account of the large accessions which have been made to the Collection in the interim. These accessions are the bequest of Sir William Temple, the purchase of the Blacas Museum, and the acquisitions made through excavations at Camirus and Ialysus, in the island of Rhodes. Among these later accessions are many Vases of the Earlier Period, which would have consequently been described in the first volume had they been acquired previously to its publication. As the insertion of these earlier Vases in their proper place in the General Catalogue is now impossible, it has been thought most convenient to reserve the collections to which they belong for a third or supplementary volume. The plan of the Catalogue is, therefore, as follows:—The present volume contains those Vases of the old Collection which belong to the Later Period, from about the time of Alexander the Great to the time when Greek Fictile Art appears to have ceased,

probably about 100 B.C. The Vases from the Cyrenaica, which also belong to this period, follow at the end of the volume. The third volume will contain the Vases from Greece proper and the Archipelago, and the Temple and Blacas Collections.

The text of the present volume has been prepared with the assistance of Mr. Birch. The first part of the volume has been revised for press by Mr. Grenfell, and the latter part by Mr. A. S. Murray.

C. T. NEWTON.

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CATALOGUE

OF

VASES.

VASES WITH RED FIGURES.

SECOND PERIOD.

1242. STRAINER WITH ONE HANDLE AND A SPOUT. CCIV. $2\frac{2}{10}$ in. by $2\frac{2}{10}$ in. The top of the vase concave and pierced with holes; on the bottom of the foot a circle, red on a black ground.

1243. VASE WITH RECURVED MOUTH. CCV. $4\frac{6}{10}$ in. by $6\frac{2}{10}$ in. The lip encircled with the egg moulding, painted in black and crimson on a red ground. The foot left the natural colour of the clay. *Bequeathed by Miss Auldjo.*

1244. DEEP TWO-HANDLED CUP. LIII. $2\frac{1}{2}$ in. by $3\frac{1}{2}$ in. On the bottom of the foot two concentric circles, black on a red ground.

1245. ——— LIII. $3\frac{2}{10}$ in. by $4\frac{2}{10}$ in. On the bottom of the foot two concentric circles, black on a red ground.

1246. ——— LIII. $2\frac{2}{10}$ in. by $2\frac{2}{10}$ in. On the bottom of the foot two concentric circles, black on a red ground.

1247. ——— LIII. $4\frac{2}{10}$ in. by $6\frac{2}{10}$ in. Round the mouth a myrtle wreath, the leaves red, the berries and stems white on a black ground; below which are two white circles; another white circle encircles the vase above the foot; on the bottom of the foot four circles, black on a red ground.

1248. ——— CCVI. $4\frac{2}{10}$ in. by $4\frac{2}{10}$ in. On each side a myrtle wreath, white on a black ground; above which three parallel rows of palm branches, one row black on a red

ground, the other two white on a black ground; on the bottom of the foot two concentric circles, black on a red ground.

1249. DEEP TWO-HANDLED CUP. CCVI. $4\frac{7}{10}$ in. by $4\frac{8}{10}$ in. On each side a myrtle wreath, white on a black ground; above, a band lozengey, chequered black and red; within each of the black lozenges the outline of a lozenge drawn in white, in the centre of which a white spot; on the bottom of the foot three concentric circles, black on a red ground.

1250. ——— CCVI. $4\frac{3}{10}$ in. by $4\frac{6}{10}$ in. On each side a band lozengey, chequered black and red; on each of the black lozenges a white cross, on each of the red lozenges a black cross; on the bottom of the foot two concentric circles, black on a red ground. *H.*

D'Hancarville, III, Pl. 91.

1251. ——— CCVI. $4\frac{7}{10}$ in. by $4\frac{1}{2}$ in. On each side a myrtle wreath, white on a black ground; above, three parallel rows of palm branches; one row black on a red ground, the other two white on a black ground; on the bottom of the foot three concentric circles, black on a red ground. *T.*

1252. ——— CCVI. $4\frac{3}{10}$ in. by $4\frac{4}{10}$ in. On each side a myrtle wreath, the leaves red, the berries and stems white on a black ground; below, a band of lozenges, alternately black and red; within each lozenge the outline of another lozenge and a central spot drawn in white on the black, and in black on the red ground; on the bottom of the foot two concentric circles, black on a red ground.

1253. ——— CCVI. $3\frac{2}{10}$ in. by $3\frac{2}{10}$ in. On each side a myrtle wreath, red on a black ground; on the bottom of the foot two concentric circles, black on a red ground.

1254. DEEP TWO-HANDLED CUP SURMOUNTING A PERSIAN HEAD. CCVII. $9\frac{2}{10}$ in. The face is bearded, and has been painted red on a white ground; the head is covered with a cap, *kidaris*; which has a broad flap on the nape of the neck, and two narrow flaps, one on each side of the forehead, which are united under the chin; the cap is bound with a diadem; the cup surmounting the head is in the form of a *modius*, and is ornamented with a design, red on a black ground;

a female figure seated on a chair, over the back of which she has thrown her left arm, looks into a mirror held up in her right hand; she wears an embroidered *opistho-sphendonē*, earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and a *peplos* wrapped round her lower limbs; before her stands a male figure in the Persian dress, holding out to her a *pyxis*; this figure wears a *chiton* embroidered with flowers, reaching to the knees and girt at the waist, under which is an under garment with sleeves; on his legs are *anaxyrides* ornamented with wavy horizontal lines; the same ornaments appear on the sleeves of his under garment. This group may either represent Aphrodite and Anchises, or Paris and Helen. *Nola*.

Dur. No. 1234.

1255. DEEP TWO-HANDLED CUP TERMINATING IN A DOUBLE HEAD. CCVIII. $6\frac{1}{10}$ in. The heads of a Seilēnos and a Mænad placed back to back; the head of the Seilēnos has been painted with vermilion, and has large ears projecting very much forward; the face of the Mænad has been painted white, the hair bound with a diadem painted with vermilion; the red colour on these heads has been retouched; the cup surmounts the double head, like a *modius*; the design is red on a black ground. 1. A youthful Satyr standing by the side of a hind, on which he rests his left hand, and which advances towards a laurel tree; the hind is bridled, the Satyr holds the reins in each hand; he wears a red diadem; 2. rev. Aphrodite? or Helen? seated in a chair; before her Erōs hovering in the air and presenting to her a *pyxis*, on which a row of fruits; round her head a diadem is wound twice, with long ends hanging down; at the back of her head is a *kakulptron* or veil; she wears armlets, a talaric *chiton*, and a *peplos*; Erōs wears a wreath; his *pyxis* is ornamented with stars. *Basilicata*.

Dur. No. 1256.

1256. RHYTON IN THE FORM OF THE HEAD OF VENUS. CCIX. $9\frac{1}{2}$ in. The face of Venus is of the natural colour of the clay, but has probably been painted; the hair has been painted red; the cup rises from the crown of the head in the form of a *modius*; on it is a group, red on a black ground, representing an ithyphallic Satyr and a Mænad; he dances with a *keras* in his left hand, and wears an ivy wreath

and a rough garment, probably the *chortaios*, round his loins; the Mænad holds in her left hand an ivy branch; round her head is an ivy wreath; she wears a talaric *chiton*, over which is an upper fold or garment falling to the waist, and a *nebris*.

1257. COVER OF A PYXIS. $\frac{9}{10}$ in. by $2\frac{5}{10}$ in. diam. Design red on a black ground; a female head veiled, with curls round the forehead; from the shoulders hangs a *chiton*, fastened by a *fibula*; on one side a laurel branch, on the other a small oblong object, perhaps a *pyxis*.

1258. VASE. CCX. $10\frac{5}{10}$ in. Encircled with three parallel bands, red on a black ground.

Dur. No. 1142.

1259. ——— CCXI. $9\frac{5}{10}$ in. by $11\frac{4}{10}$ in. Encircled round the shoulder by a myrtle wreath, red on a black ground; round the lip the egg pattern, black on a red ground; on the bottom two concentric circles, black on a red ground.

1260. AMPHORA WITH TWISTED HANDLES. CLVIII. 1 ft. $10\frac{2}{10}$ in. Design red on a black ground; 1. the poet Mousaios and the Muses, Terpsichorê and Meledôsa; Mousaios stands on the right; he is laurelled and beardless; his hair grows in clustered curls on his forehead; he wears a mantle which leaves the right arm and shoulder free; his right hand rests on a straight laurel branch, in his left he holds a *chelys*; above his head his name, ΜΟΣΑΙΟ[Σ]; Terpsichorê is seated on a chair, and plays on the *magadis* or *trigonon*, a kind of harp, here represented with fourteen strings; her head inclines towards the harp; on her forehead is an ornamented *ampyx*; she wears a talaric *chiton* and a *peplos*; over her head, ΤΕΡΨΙΧΟΡΑ; behind Terpsichorê Meledôsa stands looking towards her sister, and holding in her left hand two flutes; with the forefinger of her right hand she feels the mouthpiece of one of them; her hair is covered with a cap surmounted by a topknot; she wears a talaric *chiton*, over which is an upper fold or garment, with *pteruges* hanging to the feet; over her head, ΜΕΛΕΔΟΣΑ; in front of her face hangs a lyre; 2. rev. a female figure standing between two youths; her head is covered with a linen coif; she wears a talaric *chiton* and a

peplos; she stretches out her right hand to the youth on the left, as if addressing him; both the male figures are beardless, wear mantles, and hold in their right hands a staff; the one on the left wears a wreath. *Vulci*.

Welcker, *Alte Denkmäler*, Taf. xxxl. *Monum. dell' Inst. Arch.*, v, Tav. 37.

1261. PANATHENAIIC AMPHORA. CV. 1 ft. 11 $\frac{2}{10}$ in. Design red on a black ground; 1. the rape of Europa; she is seated on the bull, who is swimming through the sea, the surface of which is represented by a dolphin, the lower depths by a *pelamys*, a lobster, and a cuttle-fish, and the bottom by an irregular line of rock, on which are *echini* and seaweed; behind the bull stands a bearded figure, Phoinix? or Agênôr? who is crowned with a laurel? wreath, and wears a *peplos* embroidered with flowers and bordered, and high boots, *endromides*; his right hand is extended in front of his body, and rests on a staff; Europa is seated sideways on the bull, resting her right hand on his head, her left on his back; her hair flows in ringlets; she wears a necklace and a transparent talaric *chiton*, which is embroidered, has looped-up sleeves, and falls over the girdle; from her shoulders flies a small *peplos*; behind her a winged Erôs floating in the air, holding out in both hands a scarf ornamented with an embattled line; 2. rev. four youthful athletes standing side by side; they are naked and beardless, and stand in pairs conversing; one of each pair holds in his left hand a strigil; under each handle a tree.

Millingen, *Vases Grecs*, Pl. 25. Höckh, *Kreta*, I, p. 97, Taf. III. Lenormant et De Witte, *Mon. Céram.* I, Pl. 27.

1262. AMPHORA. CXXXVI. 1 ft. 10 $\frac{2}{10}$ in. Design red on a black ground; 1. the judgment of Paris; he is seated on the left, on Mount Ida; in front of him the rival goddesses, on lower ground; Paris holds in his left hand a *lagobolos*, or shepherd's staff; his right rests on his knee; his hair is curled; he wears a *petasus*, a short *chiton* bordered round the skirt and armhole with an engrailed stripe, and girt at the waist with an embroidered belt; a bordered *chlamys* hangs from his left shoulder; on his feet *endromides* laced up to the calf; facing him stands Hêra, holding out in her right hand the golden apple; in her left is a sceptre surmounted by a lotus flower, and ornamented with a black spiral; her hair is bound over the forehead with a *sphendonê*, which is ornamented with two rows of dots; she wears a bordered *peplos* drawn over the back of the head, and a talaric *chiton*,

over which an upper fold or garment falls to the waist, ornamented with embroidery and with an engrailed border; behind her Pallas Athênê stands conversing with Aphroditê; her right hand rests on her hip, in her left is a spear held vertically; an Argolic buckler leans against her right side; her hair, bound with a diadem, falls in long ringlets at the back of the neck; she is armed with a crested Corinthian helmet and the ægis, and wears a talaric *chiton* with short sleeves, over which is an embroidered upper garment, reaching to the knees, with *pteruges* hanging down to the middle of the leg; Aphroditê stands facing Athênê; in her right hand a myrtle branch; her left holds up the end of her *peplos*; her hair is bound with a wreath, and falls in a club down the neck; she wears ear-rings, a necklace, a talaric *chiton* with short sleeves, and a *peplos*; 2. rev. the *Proteleia* or *Progameia* of Dionysos and Ariadnê; Dionysos stands on the right of an altar, holding out in his right hand a *kantharos*, into which Ariadnê, standing on the left of the altar, is pouring a libation from an *oinochoê*; she looks at Dionysos, whose face is turned towards her; he is bearded; his hair, bound with a diadem, falls down his back in long ringlets; he wears a talaric *chiton* and *peplos*; in his left hand he holds a *thyrsus*; Ariadnê holds in her left hand a *thyrsus*; her hair, bound with an ivy wreath, falls down the neck in long ringlets; she wears a talaric *chiton*, over which an upper fold or garment falls as low as the hip; both garments have a double black stripe, *paruphê*, down the side; over this again she wears a jerkin of panther's skin, *pardalis*, girt at the waist; behind her stands a female figure playing on the double flute, her head covered with a close-fitting cap; she wears a talaric *chiton* and a bordered *peplos*; behind Dionysos stands another female figure, her right arm half raised, in her left hand an ivy branch; her hair, bound with a diadem, falls in long ringlets down the back; she wears a talaric *chiton* and *peplos*; the altar has Ionic volutes and rests on two steps; the lower part of the vase and the foot have been painted red. *From the Pizzati Collection.*

Bullet. de l'Acad. de Bruxelles, Tom. VII, Part. II, p. 30; Tom. XIII, Part. I, p. 123.

1263. ARYBALLOS. CLXIII. 9 $\frac{8}{10}$ in. Design red on a black ground; group of Eudaimonia, Pandaisia, Hygieia, Erôs, and two other figures; Eudaimonia is seated in the centre, on a rock; she wears a necklace of beads, armlets, and

a transparent talaric *chiton* with sleeves, girt at the waist, over which is an embroidered *peplos*, thrown over her knees; her hair is gathered into a conical knot behind, and is bound with a diadem, which is ornamented with the wave pattern, and radiated; she holds in both hands a chaplet or necklace of beads; she turns round to look at the male figure on the right; over her head, ΕΥΔΑΙΜΟΝ [Ι]Α, "Eudaimonia," or "happiness," and a festoon of myrtle hanging up; a winged Erôs is flying towards the back of her head; on her left stands Pandaisia, holding out to her in her left hand a myrtle branch pointed downwards; she also has her hair gathered into a conical knot behind, and bound with a diadem, radiated and ornamented with the egg pattern; she wears a transparent talaric *chiton* with sleeves, and drawn up under the girdle on the right side; on her left arm she wears an armlet; a black band passes from behind the neck over her shoulders and under each arm: in her right hand she holds an ornamented *phiale*, on which are a bunch of grapes, a pomegranate, and some other fruit; over her head, ΠΑΝΔΑΪΣΙΑ, "Pandaisia," or "the complete banquet;" behind her stands Hygieia; her hair is bound with an ornamented *sphendonê*, which passes under the curls at the back of the head; she wears armlets, a transparent talaric *chiton* with sleeves, and an embroidered *peplos*, one side of which she holds up with her left hand towards her face, bending her head forward at the same time; over her head, ΥΓΙΕΙΑ, "Hygieia," or "health;" before her a myrtle tree and a festoon of myrtle hanging up; on the other side of Eudaimonia a youthful male figure stands looking towards her; he is laurelled and slightly bearded, and wears *endromides* and a *chlamys* hanging down his back, the two ends being fastened by a *fibula* on the neck between the collar bones; it is bordered at the sides with the Mæander pattern, the ends on the neck are ornamented with volutes; in his right hand this figure holds two *mesankyla*, or spears with thongs attached; over his head, ΠΟΛΥΕ [ΤΗ] Σ, "Polyetês"? between this figure and Eudaimonia a myrtle tree; behind him a female figure, her hair drawn back and gathered up in a knot behind; she wears ear-rings, a necklace, armlets, and a talaric *chiton* with a double stripe down the side, over which is an upper fold or garment falling as low as the hips, and girt at the waist; she holds in both hands a thread, from which hangs some small object, perhaps the whirl of a spindle; over her head, ΚΑΛΗ, "[She is] beautiful;" the

armlets, necklaces, myrtle berries, and grapes in this scene are raised in relief, and have been gilt, all but the grapes. *Ruvo.*

Minervini, *Illustrazione di un antico Vaso di Ruvo*, Memoria presentata all' Accademia Pontaniana, Nap. 1845. *Revue Archéologique*, 1845, p. 550. Lenormant et De Witte, *Mon. Céram.*, II, p. 61; IV, Pl. LXXXIV.

1264. HYDRIA. CXL. 1 ft. 8½ in. Design red on a black ground; two scenes placed one over the other like friezes; 1. upper division, the rape of the daughters of Leukippos by Castôr and Pollux; in the centre of the more distant part of the scene an archaic statue of a goddess, probably Artemis, who holds in her right hand a *phiale*, and advances forward her left hand; she wears a *modius* ornamented with the honeysuckle pattern and radiated, and a talaric *chiton* fitting close to the lower limbs, girt round the waist and embroidered with a border round the neck and a stripe down the middle; on the right and left of this figure the *quadrigæ* of Castôr and Pollux; on the left the chariot of Pollux, who stands in it with Elera, one of the Leukippidæ, whom he has carried off; he is beardless, his hair flies behind him in long ringlets; he wears a talaric *chiton* and a *chlamys* hanging from his shoulders; his *chiton* is richly embroidered with the Mæander, egg, and honeysuckle patterns, and with a laurel wreath on the breast; his mantle is embroidered with stars; he leans back, drawing in his horses and holds the reins in both hands, and the goad in his right hand, passing his right arm round the waist of Elera, who stands up in the chariot, holding on by the *antyx*; above this group, ΠΟΛΥΔΕΥΚΤΗΣ, "Polydeuktês," or "Polydeukês;" over the forehead of Elera is an *ampyx*, radiated and ornamented with the egg moulding; she wears a talaric *chiton*, over which falls an upper fold or garment nearly to her girdle; a black band passes from behind the neck over the shoulders and under each arm; with her left hand she raises up the corner of her embroidered veil, *kaluptra*, which hangs from the back of her head; in front of her, on a level with the crown of her head, her name, ΕΛΕΡΑ; on the right-hand side is the *quadriga* of Castôr, driven by his charioteer Chrysippos, who holds the reins in both hands and the goad in his right hand, looking back towards the other *quadriga*; he is beardless, and has long flowing ringlets; he wears a talaric *chiton* with short sleeves, embroidered with a laurel wreath, Mæanders, and other patterns; over his head, ΧΡΥΣΙΠΠΟΣ, "Chrysippos;" both the chariots are richly ornamented, the bodies with the honeysuckle pattern and

volutes, the poles with a zigzag ornament; on the collars of the horses the egg moulding; under their feet a long line of tendrils, meant to represent herbage; the remaining figures in this composition form the foreground of the scene, and are therefore placed below the groups just described; in the centre of the lower series, below the archaic statue, Castôr is carrying off Eriphylê, the sister of Elera; he is beardless and has long ringlets; he wears a *petasus* hanging at his back, a *chiton* reaching to the knees, a *chlamys* flying from the shoulders, and *endromides*; his *chiton* is girt round the waist, has sleeves, and is covered with a profusion of embroidery; the skirt and arms are bordered with the Mæander, within which is the honeysuckle ornament; down the side is the egg pattern; down the front a broad stripe, checky black and red; under the girdle a laurel wreath, spreading over the breast and stomach, below which is a deeply-indented line on each side of the vertical checky stripe and at right angles to it; the *chlamys* is fastened on the middle of the breast by a *fibula*, and is bordered with black; above the head of Castôr his name, ΚΑΣΣΤΩΡ; he has caught Eriphylê as she springs forward to escape him, locking both arms round her waist, so as to raise her feet from the ground; the hair of Eriphylê is bound with a radiated *sphendonê*, which appears to be wound twice round her head, passing over the crown as well as the forehead, and uniting over the ear with a *kekryphalos*; she wears ear-rings, armlets, a transparent talaric *chiton*, girt round the waist, sandals, and a *peplos*, which flies behind her and which she is drawing forward over her shoulder with her left hand; with her right she draws forward part of the *peplos* or *chiton*; in front of her, ΕΡΙΦΥΛΗ, "Eriphylê;" on the right, one of the Graces, Peithô, moves rapidly to the right, looking back at the group behind her as if to lead them on; her hair is drawn back from her face and gathered into a knot behind; she wears a necklace, a transparent *chiton* girt round the waist, and a bordered *peplos*; a black band passes from behind the back under each arm; her *chiton* is encircled a little above the ankle by a black line; over her head, ΠΕΙΘΩ, "Peitho;" in front of her, on the extreme right, a laurel tree; these three figures are moving on irregular ground partially covered with herbage; behind this group and in the centre of the whole scene is Aphroditê, seated by the side of an altar, and looking round at Castôr and Eriphylê; her hair is bound with a *sphendonê*, which is radiated and ornamented with the Mæander and

appears to be wound twice round her head, passing over the crown as well as the forehead, and uniting with a *kekryphalos* over the ear; she wears ear-rings and a transparent talaric *chiton* with looped-up sleeves, girt at the waist, over the knees of which is thrown a *peplos*; she raises her right hand as if to support her head, and extends her left towards an altar, which has volutes at the corners and a cornice of egg moulding, and is placed on two steps; at the side grows a laurel tree; over her head, ΑΦΡΟΔΙΤΗ, "Aphrodité;" on her left Chrysêis, one of the Graces, crouching down and stretching out her left hand towards a flower, while with her right she raises the skirt of her drapery; her head is bound with a *sphendonê*, radiated and ornamented with the egg pattern, which passes round the back of her head over the edge of a *kekryphalos*; she wears ear-rings, a transparent, talaric *chiton* girt round the waist, over which falls an upper fold over the breast; over her head her name, ΧΡΥΣΕΙΣ, "Chrysêis;" behind her another of the Graces, Agauê, flying with horror from the scene towards Zeus, who is seated on a rock on the extreme left of the composition; on the forehead of Agauê is her *ampyx*, radiated and ornamented with the Mæander pattern; she wears ear-rings, a talaric *chiton* falling in a fold over the girdle, over which is an upper fold or garment as low as the waist; her *chiton* has a stripe of Mæander down the side, and is encircled by an embattled line below the knees; the upper garment is bordered by an embattled fold; Agauê looks back at the scene as she flies from it, raising to her head with both hands her *peplos*, which is embroidered with stars and bordered with the Mæander pattern; above her head, ΑΓΑΥΗ, "Agauê;" Zeus is laurelled and bearded; round his lower limbs is a *peplos*, bordered with the Mæander pattern; in his right hand he holds a sceptre, round which is a spiral ornament; behind him a laurel tree; over his head, ΙΕΥΣ, "Zeus;" below this scene is a lower frieze, consisting of three subjects; on the front of the vase, 2. Hêraklês in the Garden of the Hesperides; in the centre of the scene the tree with the golden apples, round which is twined the serpent Ladôn; on the right of the tree stands Lipara, one of the daughters of Atlas; her hair flows in ringlets, and is bound over the forehead with an *ampyx*, radiated and ornamented with the egg pattern; she wears ear-rings, a necklace of beads, armlets, a talaric *chiton* striped down the side, and gathered in a fold over the girdle; over it falls an upper fold or garment as low as the waist, bordered

with the *Mæander*; this upper garment, or the *peplos*, hangs down her back, and with her right hand she raises one corner of it over her shoulder; in her left hand she holds one of the golden apples; over her head, **ΛΙΠΑΡΑ**, "*Lipara*;" she looks round at *Hēraklēs*, who is seated on a rock on which the lion's skin is thrown; he is naked and beardless; his right hand grasps his club placed perpendicularly on the rock, his left rests on the lion's skin; his sword hangs from a shoulder belt at his left side; before him a laurel tree; over his head, **ΗΡΑΚΛΗΣ**, "*Hēraklēs*;" behind him stands *Iolaos*, beardless, wearing a *petasus*, *chlamys*, and *endromides*, and holding in his right hand two spears; his *chlamys* is bordered, and fastened over the breast with a *fibula*; over his head, **ΙΟΛΕΩΣ**, "*Iolaos*;" on the left of the tree another of the *Atlantids*, *Chrysothemis*, stretching out her right hand to gather one of the apples; her hair is bound with a radiated *sphendonē*, which passes round the back of the head over the edge of a *kekryphalos*; both the *sphendonē* and the *kekryphalos* are checky, black and red; she wears ear-rings, a talaric *chiton* striped down the side and falling in a fold over the girdle; over this an upper fold or garment falls as low as the waist; over her head **ΧΡΥΣΟΘΕΜΙΣ**, "*Chrysothemis*;" behind her another of the *Atlantids*, "*Asteropē*;" her hair is drawn back from her face and gathered into a knot behind; she wears a transparent talaric *chiton*, girt round the waist; over her head **ΑΣ[Σ]ΤΕΡΟΠΗ**, "*Asterope*;" she leans on *Chrysothemis* in an affectionate attitude; on the left of this group *Hygieia* seated on a rock; her hair flows in ringlets, and is bound over the forehead with a radiated *ampyx*; she wears ear-rings and a talaric *chiton* striped down the side and falling over the girdle; over this is an upper garment falling as low as the waist in front and lower behind; with her right hand she draws forward over the shoulder the corner of this upper garment; in her left she holds a sceptre, round which is a spiral ornament; she looks round regarding the central scene; over her head **ΥΓΙΕΑ**, "*Hygieia*;" in front of her, and closing the scene on the left, *Klytios*, who stands with his left foot on a rock, and his right hand extended towards *Hygieia*; he has long hair and is beardless; from his left arm hangs a bordered *chlamys*; two hunting spears lean against his left thigh; above his head, **ΚΛΥΤΙΟΣ**, "*Klytios*;" behind him a laurel tree; 3. a scene from the *Argonautica*; in the centre

of the composition Aiêtês, seated on a rock ; he is bearded, and wears a *peplos* drawn over the back of his head, and sandals ; in his right hand he holds a sceptre, the lower end of which terminates in a point ; over his head, Α . . . Σ, "Aiêtês" ? ; in front of him stands Philoctêtês, beardless and wearing *endromides* and a bordered *chlamys* fastened over the breast by a *fibula* ; in his right hand he holds two spears ; over his head, ΦΙΛΟΚΤΗΤΗΣ, "Philoctêtês ;" behind him a group of three female figures, Elera, Mêdea, and Niobê ; Mêdea stands between the other two ; her hair flows in long ringlets, she wears a Phrygian cap, a talaric *chiton* with sleeves, and girt round the waist, and a *peplos* or *chlamys* hanging from her shoulders behind ; her Phrygian cap is embroidered with stars ; her *chiton* has a broad black stripe down the centre, a stripe of the egg ornament at the sides, and a laurel wreath over the front of the body under the girdle ; the rest of the *chiton* is *semé* with rings, each containing a central dot ; with her right hand she raises part of her *peplos* and *chlamys* over her shoulder, in her left she holds a *pyxis* ornamented with an embattled moulding ; over her head, ΜΗΔΕΑ, "Mêdea ;" she looks towards Philoctêtês ; before her stands Elera, looking towards her with her right hand slightly advanced in an attitude of attention ; her hair is drawn back from her face and gathered into a knot behind ; she wears a talaric *chiton*, over which falls an upper garment with long *pteruges*, reaching nearly to the feet on the left side ; over her head her name, Ε[Λ]ΕΡΑ, "Elera ;" behind Mêdea follows Niobê ; her hair is bound with an ornamented *sphendonê*, which passes round the back of the head over the edge of a *kekryphalos* ; she wears a talaric *chiton*, over which falls an upper garment as low as the hips, girt round the waist ; over her head ΝΙΟΠΕ, "Niopê" or "Niobê ;" 4. on the right hand of Aiêtês is a scene, which appears to be a distinct subject ; on the left is a group of three youthful male figures—Hippokoôn, Antiochos, Klymenos ; their hair flows in ringlets ; the middle one of the three, Antiochos, is naked, and sits on his *chlamys* on a rock ; he appears to be addressing the figure on his right, Hippokoôn, holding up two fingers of his right hand and looking towards him ; above his head, ΑΝ[Τ]ΙΟΧΟΣ, "Antiochos ;" Hippokoôn wears *endromides* ; a *chlamys* falls from his arms ; a sword hangs from his belt on the left side ; above his head, ΙΠΠΟ . . ΩΝ, "Hippokoôn" ? ; behind Antiochos stands

Klymenos pointing at him with the forefinger of his right hand; from his left shoulder hangs a bordered *chlamys*; he wears his sword at his left side; above his head, **ΚΛΥΜΕΝΟΣ**, "Klymenos;" on the right of this group, another, composed of two youthful male figures, Oineus and Dêmophôn, and a female figure, Chrysis, who is seated on a rock, and bounds the scene on the extreme right; she wears an ornamented *sphendonê* wound twice round the neck and a talaric *chitôn*, striped down the side and falling over the girdle; an upper fold or garment falls as low as the waist; she places her left hand on the rock behind her, and with the forefinger of her right hand beckons towards the two youthful figures in front of her; over her head, **ΧΡΥΣΙΣ**, "Chrysis;" before her stands Dêmophôn, looking back at Oineus; a *petasus* hangs at his back behind, a *chlamys* from his arms; his sword hangs at his left side; above his head, **ΔΕΜΟΦΩΝ**[N], "Dêmophôn;" behind him stands Oineus, holding out his right hand; he wears *endromides*; his *petasus* and a bordered *chlamys* hang from his shoulder; over his head, **ΟΙΝ**[E]ΥΣ, "Oineus;" all the male figures in the two groups last described are beardless, and, with the exception of Antiochos, hold hunting spears in their left hands; above the group of Pollux and Elera, **ΜΕΙΔΙΑΣ ΕΠΟΙΗΣΕΝ**, "Meidias made [me]."

D'Hancarville, *Antiq. Etrusc.* II, Pl. 127-30. Maisonneuve, *Introduction*, &c., Pl. III. Millin, *Gal. Myth.* Pl. 94, fig. 385. Inghirami, *Mon. Etrusc.* v, tav. 11, 12. Gerhard in *Abhandl. d. k. Akad. d. Wissenschaften*, Berlin, 1839, pp. 295-303.

1265. KRATÊR. CLIII. 1 ft. $7\frac{3}{10}$ in. by 1 ft. $7\frac{4}{10}$ in. Design red on a black ground, the inner markings faintly traced in red; on each side, two rows of figures; 1. upper row, birth of Pandôra? a female figure brings a wreath to a statue, in the presence of other deities; the statue, which probably represents Pandôra, stands in the centre of the scene, with the arms hanging parallel with the body; in each hand is a laurel wreath; over the forehead an *ampyx*, behind which the hair is covered with a cap or veil; a long tress falls over the bosom on each side; she wears a bordered talaric *chitôn*, over which an upper fold or garment falls to the waist; on the left a female figure advances, holding out in both hands a wreath; against her left shoulder leans a wand or spear; her hair is drawn back and tied in a knot behind; she wears an *ampyx* ornamented with a row of dots, and a talaric *chitôn*, over

which an upper fold or garment, girt at the waist, falls to the hips; the *chiton* and fold are bordered by a black line and row of dots; behind her stands Poseidôn, looking back at Zeus, who is seated; Poseidôn stands in an easy attitude with his right hand on his hip, in his left his trident; he is bearded, and wears a wreath and mantle, which leaves his right shoulder and both arms bare; Zeus holds in his right hand the thunderbolts, in his left a sceptre; he is bearded, his hair flows down his back; he wears a wreath and a mantle disposed like that of Poseidôn; behind him stands Iris, winged; in her right hand she holds out a *caduceus*, her left arm crosses her bosom, the hand resting upon her right shoulder; she wears a talaric *chiton*, girt at the waist and reaching a little below the hip, and *talaria*. On the right of the statue Arês moves to the left, looking back at Hermês, who is running in the opposite direction and looking back at him; Arês is armed with a Corinthian helmet, cuirass, Argolic buckler, greaves, and a spear, which he holds in his right hand; his helmet has crested cheek pieces and protects the back of the neck; it is ornamented on the side with a dolphin, black on a red ground; his cuirass has shoulder plates; the shield is ornamented with a circular flower with four petals; he is beardless; his hair falls in ringlets down his neck; he wears a short *chiton* reaching a little below the hip; a *chlamys* hangs from his arms; Hermes holds out in his right hand a caduceus towards Arês; he is beardless and wears a *petasus* hanging at the back of his neck, *talaria*, a bordered *chlamys* fastened on the right shoulder by a *fibula*, and a *chiton* reaching a little below the hip, over which an upper fold or garment, girt at the waist, falls nearly to the hip; in front of him stands Hêra, looking at the scene; in her right hand a sceptre; her hair falls down behind over her neck; she wears a *mitra* ornamented with two rows of dots between parallel lines, a talaric *chiton* with loose sleeves ornamented on the shoulder and round the neck with a row of dots, and a bordered *peplos*; her sceptre, that of Zeus, and the trident of Poseidôn are ornamented with a black spiral line; 2. lower row; in the centre, a youthful male figure playing on the double flutes; on either side two ithyphallic Satyrs dancing; the scene is perhaps taken from a comedy; the flute player is turned to the right; he is beardless; his head is crowned with a wreath; he wears a mantle, which leaves the right arm and shoulder bare; the Satyr in front of him moves

to the right, looking back and upwards; his right arm is raised; he wears a diadem and black belt round the hips; in front of him a Satyr, dancing and looking towards the flute-player with his arms raised, as if in astonishment; on the left of the flute-player a Satyr moving to the left, and looking towards the central figure; his right hand is on his hip, his left stretched out in front; behind him, on the extreme left, a Satyr advancing; he looks upwards, and stretches out his arms, as if beckoning; all the Satyrs wear belts round the hips; they are bearded, their hair falls in ringlets down the neck; over their foreheads are goats' horns; their legs terminate in cloven feet. 3. rev. upper row, a dancing lesson; in the centre an *aulétris*, looking to the right, playing on the double flute; she wears a wreath and a talaric *chiton* with sleeves, ornamented with dots and a stripe down the side, *paruphé*, composed of a row of larger dots between two lines; in front of this flute-player a female dances, looking towards her; her right arm is extended in front of the body; she wears a cross shoulder-belt and a talaric *chiton*, over which an upper fold or garment, girt at the waist, falls to the hip, both bordered by a black line and row of dots; behind her another female figure dances, moving forward with a hand extended on each side and looking back to the right; she wears a talaric *chiton*, over which an upper fold or garment falls to the waist, both bordered like that of the figure last described; behind her a female figure dancing, with her left hand on her hip, her right stretched out in front of her body as if pointing; she wears a talaric *chiton* girt at the waist; on the left of the flute-player a female figure dances, moving to the right and looking back; her right hand rests on her hip, her left is extended before her; she wears a talaric *chiton*, over which an upper fold or garment, girt at the waist, falls to the knee; this upper fold is bordered at top and bottom by a broad engrailed line; then follows another female figure with both arms half raised as if in astonishment; she wears a bordered talaric *chiton*, over which an upper fold or garment falls to the waist; behind her stands a male figure, looking to the left; he is bearded and wears a wreath and mantle; in his right hand a crooked staff, *baktron*; facing him is another female dancer; her arms extended on each side nearly at right angles to the body; she wears a talaric *chiton*, over which an upper fold or garment, girt at the waist, falls to the hip; both are orna-

mented with a row of dots; her bosom is crossed by a diagonal band; all these figures have the hair gathered up under a close-fitting cap, and bound with a broad band. 4. rev. lower row, on the right two Satyrs, one in front of the other, are seated on the shoulders of two other Satyrs, and hold up their hands to catch a ball which another Satyr on the extreme left is in the act of throwing; in the centre of the scene stands a Mænad, and between her and the Satyr throwing the ball is a *Satyriskos*, or youthful Satyr, holding a hoop; both these figures are looking towards the mounted Satyrs; all five Satyrs are bearded, and three of them wear ivy wreaths; the one on the extreme left, who is throwing the ball, wears a mantle, which leaves the right arm and shoulder bare; with his left hand, which is muffled in his mantle, he leans upon a staff; the Mænad holds in her left hand a *thyrsus*, her right is half raised as she eagerly watches the game; she wears an ivy wreath, a talaric *chiton*, and a panther's skin, *pardalis*, fastened over the right shoulder; the two Satyrs supporting the ball-players rest their hands on their knees to steady themselves; on the bottom of the foot incised characters. *Plate C., 1265. Altemure in Apulia.*

1266. KRATÊR WITH COLUMNAR HANDLES. CCXIII. 1 ft. $3\frac{3}{10}$ in. by 1 ft. 1 in. Design red on a black ground; the inner markings faintly traced in red, the accessories in crimson; Kaineus killed by the Centaurs; the hero is buried up to the waist in the mass of stones which have been hurled upon him, and with his sword stabs in the breast one of the two Centaurs, Petraios and Agrios, who are hurling rocks at him, one on each side; he is beardless, his hair falls in long tresses; he is armed with a helmet and cuirass, and an Argolic buckler; the scabbard of his sword hangs at his left side; his helmet is crested, has a nasal and cheek pieces turned up, covers the back of the neck, and is ornamented with a stippled volute at the back; his cuirass has shoulder-straps, and appears to be covered with a spotted skin; from it hang *pteruges*, under which is a *chiton* reaching to the hips; on his shield is the device of a tripod; the Centaurs have long shaggy beards, the hair of one of them is tied up in a tail behind; both have long ringlets; behind the Centaur on the right, an uprooted pine-tree which he has used as a weapon; behind the Centaur on the left, Theseus turned away from the scene; he is armed with a helmet, Argolic buckler, a sword hung at

his left side, and a spear which he is darting forward at the Centaur Asbolos on the reverse; his helmet, which is black, has cheek-pieces, is crested, and covers the back of the neck; round the scabbard of his sword something is wound obliquely; on his buckler is the device of a horse galloping; 2. rev. the Centaur Asbolos striking on the breast the Lapith Hoplos with the sharp root of a pine-tree; the Centaur wears an ivy wreath, he is bald on the forehead, his beard is long and shaggy, his hair falls in long tresses; the Lapith is falling before him; blood flows abundantly from his wound; his face is turned to the front; he is armed with a Corinthian, crested helmet, an Argolic buckler, and a sword, which he holds in his right hand; his hair falls over his shoulders in long tresses; on the inside of his shield a honeysuckle ornament; on the bottom of the foot an incised character. Pl. C. 1266.

1267. KRATĒR, WITH COLUMNAR HANDLES. CCXIII. 1 ft. 2½ in. by 11⅞ in. Design red on a black ground, the inner markings faintly traced in red, the accessories in white; round the mouth a frieze, black on a red ground; 1. *kómos*; on the right a youthful male figure leads the way, probably Dithyrambos, looking back and playing on the *chelys*; next to him is a female figure playing on the double flute, behind whom follows a youthful male figure, wearing a mantle on his left arm as if it were a shield, and holding a stick in his right hand; he is beardless and wreathed with ivy; the female figure wears a diadem wound twice round her head, a talaric *chiton* and a *peplos*; the figure playing on the lyre is beardless, and wears a diadem and wreath, and a mantle which hangs from his arms and flies behind him in the wind; he plays on the *chelys* with his left hand, in his right are the *krotala* or a *plectrum*; a *sybēnē*, or flute-case, made of spotted skin, hangs from one of the horns of the *chelys*; in this scene the figures overrun the space allotted to them on the vase, and interrupt the ornamental border which bounds the design on either side; 2. rev. the same, with a very slight variation in the attitude of the figure playing on the lyre; 3. round the mouth, obv. two groups of a panther and a goat confronted; rev. panther and lion confronted; panther and goat confronted; goat; in the left corner of the scene, and also behind the single goat, a cross, probably meant to indicate a flower in the field; the same cross occurs on the extreme right in the scene of the obv. T.

1268. KRATÊR, WITH COLUMNAR HANDLES. CCXIII. $12\frac{5}{16}$ in. by $9\frac{9}{16}$ in. Design red on a black ground, the inner markings faintly traced in red; 1. a riding lesson; a naked youthful figure is mounting a horse with the aid of a middle-aged figure, probably a *paidotribês*, who stands by; behind the horse stands a male figure, with long hair bound with a diadem, and wearing a mantle in which his arms are muffled, and out of the folds of which he advances his right hand as if pointing at the scene before him, and giving directions to the youth; his head is inclined forward; the other middle-aged figure is bald over the forehead and bearded, and wears a wreath, and mantle which leaves his right arm and side free; in his left hand he holds a staff, placing his right behind the youth to support him as he climbs over the horse's back; the horse is bridled; his head projects out of the picture so as to interrupt the side border which forms its frame; 2. rev. three youthful male figures conversing; all are beardless and wear diadems and mantles; the figure in the centre has both his arms muffled in his mantle; he moves to the right, looking back at the figure on the left, who has his right arm and side uncovered, and holds a staff in his right hand; the figure on the right also holds a staff. *Nola*.

Dur. No. 701. Gargiulo, *Raccolta pe' Monumenti*, &c. Tav. 119. Inghirami, *Vasi Fitt.* III, Tav. 275. Panofka, *Bilder Ant. Lebens*, Taf. I, fig. 5.

1269. ——— CCXIII. 1 ft. $3\frac{3}{16}$ in. by $12\frac{5}{16}$ in. Design red on a black ground; death of Prokris, who is falling in the centre of the scene, pierced with a spear in the right side; on the left stands Kephalos, striking his forehead with his left hand in an attitude of despair; on the right Eretheus, the father of Prokris, advances, extending his right hand as if pointing at Kephalos; in his left hand a sceptre; he is laurelled and bearded, and wears a bordered mantle, which leaves his right arm and side free; Prokris wears a *chiton amphimaschalos*, girt at the waist; she has fallen on her knees, and with her right hand faintly endeavours to draw out the spear; with her left hand she tries to support herself on a rock; her head sinks on her right shoulder; a bird with a human face, the representation of her soul, is flying away above her head; Kephalos is beardless, and wears a *petasus* and a bordered *chlamys*; in his right hand he holds a staff and the hound, Lailaps, in a leash; 2. rev. three youthful male figures standing convers-

ing; all are beardless, and wear mantles which leave the right arm and side free; the central figure faces the figure on the right, and holds up his right hand as if conversing eagerly; the two other figures hold staffs. *H.*

D'Hancarville, II, Pl. 126. Inghirami, Vasi Fitt. III, Tav. 205. Millingen, Anc. Uned. Mon. Pl. XIV. Moses, Collection &c. Pl. XVIII.

1270. KRATÊR, WITH COLUMNAR HANDLES. CCXIII. $10\frac{1}{2}$ in. by $7\frac{5}{16}$ in. Design red on a black ground; 1. contest of Apollo and Hêraklês for the tripod; in the centre of the scene Hêraklês, grasping the tripod with his left hand; Apollo follows him, laying both hands on the tripod; Hêraklês moves rapidly to the right, looking back at Apollo and menacing him with his club; behind him Pallas Athênê, advancing her right hand to interpose in the fray; behind Apollo, Artemis, placing her left hand on the shoulder of her brother; her hair is bound with a diadem, she wears a *peplos* and a talaric *chiton*, over which falls an upper fold or garment nearly to the knees; Apollo is naked and beardless, and has long tresses falling down his back; Hêraklês is naked and bearded; Pallas is armed with a helmet, the ægis, and a spear; her hair falls in long tresses; she wears a talaric *chiton*, over which falls an upper fold or garment nearly to the knees, both with a deep black border; her helmet has three crests and cheek-pieces, and covers the back of the neck; her ægis has an irregular notched edge, in the centre the Gorgon's head; the shaft of her spear has a *saurôtêr*, or spike; 2. rev. a female figure between two youthful male figures with whom she is conversing; her hair is drawn back into a knot behind; she wears ear-rings, a talaric *chiton* with sleeves, and a *peplos*; she moves to the right, looking round at the youth behind her, as if addressing him; both the male figures are beardless, and wear mantles which leave the right arm and shoulder free; in their right hands they hold staffs. *Magna Græcia.*

Dur. No. 313.

1217. ——— CCXIII. $10\frac{3}{16}$ in. by $8\frac{3}{16}$ in. Design red on a black ground; 1. *Hoplitês Dromos*, or armed foot race; two athletes, armed with helmets and Argolic bucklers, are running, one after the other, from right to left; before them, on the left, stands a *brabeus*, holding in his right hand a wand, *rhabdos*; he is bearded, and wears a diadem and a mantle which leaves his right arm and shoulder free; the athletes

are beardless, their helmets are crested and have cheek-pieces; they have for the device of their shields a similar figure running with a helmet and shield, painted black; 2. rev. three youthful male figures standing, conversing; the central figure faces the figure on the right, stretching out his right hand towards him; all three are beardless and wear diadems and mantles; the figure on the right has his arms muffled in his mantle, which is drawn over the back of his head and lower part of his face, like a veil; the other two figures have their right arm and side uncovered; the figure on the left holds in his right hand a staff. *T*.

Pasmeri, II, Tab. 107.

1272. KRATÊR, WITH COLUMNAR HANDLES. CCXIII. 1 ft. $3\frac{1}{10}$ in. by $11\frac{1}{10}$ in. Design red on a black ground, with accessories in crimson; 1. procession of four figures; a middle-aged bearded figure leads the way on the right; raising his right arm over his head, he looks round at a female figure following him, who plays on the double flute; this *aulêtris* wears a talaric *chiton* with sleeves and a mantle; her hair falls in ringlets; behind her a bearded, middle-aged figure, raising his right hand over the head of the *aulêtris*, and looking round at a youthful male figure behind; this figure, the last in the procession, holds up a deep drinking cup (shape LIII.), looking at the figure before him; all the four wear myrtle wreaths; the two middle-aged figures and the youth who follows last in the procession wear mantles which leave the right arm and shoulder free, and hold in their left hands crooked staffs; 2. rev. three youthful male figures conversing; they are beardless and wear diadems and mantles; the figure in the centre has ringlets, and is enveloped in his mantle up to the chin; he is turned towards the figure on the right, who holds out in his right hand a crooked staff; the figure on the left looks towards the right, stretching out his right hand. *H*.

D'Hancarville, IV, Pl. 29.

1273. ——— CCXIII. 1 ft. $1\frac{1}{10}$ in. by $10\frac{1}{10}$ in. Design red on a black ground, and round the mouth black on a red ground; 1. three Amazons, each armed with two spears and wearing a Phrygian cap and a mantle wrapped several times round the body; their caps are surmounted by a spike, and have a large flap falling down over the back behind; their mantles are ornamented with horizontal black bars, engrailed

or embattled on one edge, and also with zigzag, wavy, embattled, or dotted lines; the figure on the right stands facing the left; the central figure moves rapidly to the right, looking back at the figure on the left, who is following her; 2. rev. three youthful male figures standing, conversing; all three are beardless, wear mantles, and hold in their right hands staves; the central figure leans on his staff, and turns round to converse with the figure on the left, who, like the figure on the right, has his right arm and side uncovered; 3. round the mouth, obv. two groups of a lion and a boar confronted; rev. the same, with the addition of a stork behind the boar on the right. *Nola*.

Dur. No. 866.

1274. KRATÉR, WITH COLUMNAR HANDLES. CCXIII. 1 ft. $4\frac{1}{10}$ in. by 1 ft. $2\frac{1}{10}$ in. Design red on a black ground, the main outlines drawn in black, with accessories faintly traced in red; 1. Dionysos, Hekaté, a Satyr, and another female figure; Dionysos occupies the third place in the group; holding in his right hand the *kantkaros*, in his left the vine, he advances forward; his hair, bound with ivy and with an embroidered diadem, flows down his neck, the long tresses being tied in the middle; his beard is long and pointed; he wears an embroidered talaric *chiton* with sleeves and a *peplos*; in front of him Hekaté, moving forward with a torch in each hand, and looking back at him; she wears an *opisthosphendone*, a talaric *chiton* with sleeves, and a *peplos*; in front of her a Seilénos standing, placing his right hand on a *baktron*, or staff, and resting his left against his hip; he is ivy-crowned, and wears a mantle; behind Dionysos a female figure, following him, but looking back; she wears an *opisthosphendone* and coif, an embroidered talaric *chiton*, striped down the side, and a *peplos*; in her left hand she holds a torch; 2. rev. a female figure standing between two male figures; her hair is gathered up under a double diadem; she wears a talaric *chiton* and *peplos*, out of the folds of which she advances her right hand, pointing with her forefinger at the youthful figure who stands before her; both the male figures are beardless, wear wreaths and mantles, and hold in their right hands a *baktron*, or staff; round the mouth of the vase, on each side, two groups of a lion and a boar, confronted. *C. S.*

1275. ——— CCXIII. 1 ft. $4\frac{3}{10}$ in. by $12\frac{7}{10}$ in. De-

sign red on a black ground, and round the mouth black on a red ground; 1. two Amazons, one mounted, the other on foot, moving rapidly to the right; the one on foot leads the way; she has long hair, and wears a Phrygian cap, a *chiton* reaching to the knees and girt at the waist, *endromides*, and a *chlamys* fastened over the breast by a circular clasp, *peroné*; on her left arm is a *pelta*, and in her right hand are two spears; her *chlamys* is ornamented with zigzag lines and horizontal black bars, some of which are embattled on one side; on her belt is a black ring; the inside of her shield is covered with a lozenge pattern; the mounted figure holds in her right hand two spears, and wears a Phrygian cap, a *chiton* reaching to the knees, a *chlamys* barred like that of the figure on foot, and *endromides*; between these figures, and on a level with their heads, hangs a jerkin ornamented with zigzag, horizontal and vertical lines; 2. rev. three athletes standing, conversing; the figure in the centre is turned towards the figure on the right and advances his right hand as if addressing him; the figure on the left is turned in the same direction, and holds in his right hand a staff; the figure on the right stands resting his right arm on his hip; all three are beardless, and wear mantles which leave the right arm and shoulder free; on the right of the central figure, and on a level with his head, a ball? and on the left a pair of *haltères*; round the mouth, on the obv., two boars confronted, between, a lion; repeated on the rev. R. P. K.

1276. KRATÉR, WITH COLUMNAR HANDLES. CXXIII. 1 ft. 5 in. by 1 ft. 2 in. Design red on a black ground; 1. Boreas seizing Oreithyia; the Wind God is moving rapidly towards Oreithyia, who is flying to the right; on either side of this group is one of the companions of Oreithyia; Boreas is winged and bearded; on his head is a close-fitting cap of skin, with an apex or tassel, and with flaps hanging down over the cheeks and the nape of the neck; this cap is bound with a *sphendoné*; he is clad in an ample mantle, ornamented with horizontal black stripes, engrailed and embattled; Oreithyia wears a talaric *chiton* and *peplos*; her hair is covered with a coif; her two companions are similarly attired in talaric *chitons* and *pepli*; the one on the right has her hair bound with a diadem; she holds up her right hand as if in astonishment; 2. rev. three youths conversing; the one in the centre is looking back at his com-

panion on the left, who advances his right hand towards him as if speaking; the figure on the right rests his right hand on a *baktron*, looking towards his companions. *From the Pizzati Collection.*

Gerhard, *Anserl. Vasenb.* III, Taf. 152. Roulez, *Bullet. de l'Acad. de Bruxelles*, VIII, Pl. 2, p. 189.

1277. KRATÈR, WITH COLUMNAR HANDLES. CCXIII. 12 $\frac{1}{16}$ in. by 9 $\frac{7}{16}$ in. Design red on a black ground, with accessories in a thick white pigment; 1. contest of Apollo and Marsyas; Apollo stands on the extreme right, advancing his right hand and conversing with Pallas Athênê, who looks round at him as she moves rapidly to the left; before this group, and turned towards them, is Marsyas seated on a rock, playing on the double flute; behind him, on higher ground, is Artemis seated on a rock, holding in her left hand a torch; she wears a radiated *amphyx*, ear-rings, a necklace, armlets, and a talaric *chiton*, which is ornamented on the skirt with two bands of wave pattern, alternating with rows of dots; on the breast is a broad band, apparently of spotted skin, with a fringe of wave pattern; all these ornaments are in black; Marsyas is ivy-crowned, and has goats' ears and tail; his hair, beard, and tail are white, his body is covered with a skin of shaggy white hair; at his side lies an *amphora* wreathed with ivy; Pallas Athênê is armed with a Corinthian, crested helmet, the *ægis*, and a spear held in her left hand, the point downwards; her helmet is wreathed with olive; she wears ear-rings, armlets, and a talaric *chiton*; her *ægis* is represented by intersecting lines which form lozenges; she appears to be ascending to the high ground on which Artemis is seated; Apollo is beardless; his head is laurelled and bound with a diadem, his long hair gathered into a top-knot like a woman's; in his left hand he holds a laurel branch; a mantle is twisted round his loins, and hangs over his left arm; 2. rev. three youthful male figures conversing; all are beardless and wear mantles; the central figure stands, with his hands muffled in his drape, facing the figure on the right, who holds in his right hand a staff; this last figure and that on the left wear diadems, and have their right arm and side uncovered; behind the central figure a pair of *haltères* or a *pyxis*. *H.*

Passeri, III, Tab. 235. Inghirami, *Vasi Fitt.* IV, Tav. CCCXXVIII. D'Hancarville, IV, Pl. 64. Lenormant et De Witte, *Mon. Céram.* II, Pl. 69.

1278. KRATÉR. CLIV. 1 ft. $1\frac{1}{8}$ in. by 1 ft. $3\frac{1}{8}$ in. Design red on a black ground, the inner markings faintly traced in red; 1. Thetis bringing Achilles his armour; Achilles is seated in the centre of the scene in a chair turned to the front; he is beardless, his hair flows in ringlets and is bound with a wreath; a mantle is thrown over his lower limbs; in his right hand he holds a wand; his feet rest on a footstool; Thetis stands on his right hand, holding out to him in her right hand his Corinthian helmet, crested; her left is placed on his Argolic buckler, which rests on the ground edgewise, and on which is the device of a snake; her hair is bound with a *sphendoné*; she wears a talaric *chiton* with sleeves and a *peplos*; on the left of Achilles is a female figure, probably Briseïs, who stands with an *oinochoë* in her right and a *phiale* in her left hand; she wears a cap, earrings, a talaric *chiton* with sleeves and striped down the side, and a *peplos*; 2. rev. a male figure conversing with two female figures; on the right a male figure leaning forward on his staff, and advancing his right hand as if speaking; he wears a mantle; his head is nearly obliterated; in the centre a female figure, standing with her head turned towards him, and holding in her right hand a wand round which is wound a black spiral line; on the left a female figure advancing her right hand as if speaking; she wears a cap, a talaric *chiton* bordered at the edge of the sleeve and striped down the side, and a *peplos*; on the bottom of the foot incised characters. Pl. C. 1278. H.

D'Hancarville, III, Pl. 60. Inghirami, Vasi Fitt. III, Tav. 293.

1279. ———. CLIV. 1 ft. $2\frac{1}{8}$ in. by 1 ft. $4\frac{1}{4}$ in. Design red on a black ground, the inner markings faintly traced in red, with accessories in white; 1. *symposion*, or banquet, in which four figures are reclining on two couches; on the right a youthful, beardless figure reclines, leaning his back against a cushion doubled under him, and plays on the double flute; over his head his name, ΚΛΕ[Ω]Ν, "Kleôn;" next to him is a middle-aged bearded figure, drinking from a two-handled cup; his face turned to the front, his left elbow reclining on a cushion; over his head his name, ΕΥΑΙΝΟΣ, "Euainos;" the face and drapery of this figure are much restored; in front of each couch a table, on one of which is a wreath, a two-handled cup, and two fruits; on the other, two fruits and a wreath; at the foot of the couch a

naked youth, holding in his right hand an *oinochoë*, in his left a strainer, advances towards Euainos; his face is much decayed; on the second couch are two figures; the one on the right is beardless; he looks upward, raising his right hand to his forehead; in his left he holds a two-handled cup; over his head his name, **ΑΛΚΙΜΑΧΟΣ**, "Alkimachos;" the body of this figure is much restored; on the left is a bearded, middle-aged figure, leaning on his left elbow and looking downwards; he twirls a drinking cup round the forefinger of his right hand; over his head is inscribed his name **ΔΕ[Ι]ΜΑΧΟΣ**, "Deximachos?;" all the reclining figures have their heads bound with diadems and wreaths, and wear mantles thrown over their lower limbs; their cushions are striped; the drinking cups are all shape CXLV.; 2. rev. a female figure approaching from the right two youthful male figures; in her outstretched right hand she holds a *phiale*; a diadem is wound several times round her head; she wears a talaric *chiton* with sleeves and a *peplos*; the male figure nearest to her stands to the front, turning his head round towards her; in his right hand he holds a crooked staff; the other male figure advances his right hand as if addressing the female figure; both the male figures wear wreaths, and mantles which leave the right arm and shoulder uncovered. *H.*

Passeri, III, Tab. 243. D'Hancarville. II, Pl. 74. Inghirami, Vasi Fitt. Tav. cxxxii.

1280. KRATÊR. CLIV. $9\frac{1}{10}$ in. by $10\frac{1}{10}$ in. Design red on a black ground, with accessories in crimson; 1. farewell scene; a youthful male figure, attired for the chase, stands on the right, advancing his right hand to receive a libation from a *phiale* held by a female figure before him; he wears a *petasus* hanging at his back, a bordered *chlamys*, and *endromides*; his hair is bound with a wreath; in his left hand he holds two spears; the female figure wears a talaric *chiton* and bordered *peplos*; in her left hand she holds an *oinochoë*; the upper part of both figures restored; 2. rev. a female figure on the right converses with a youthful male figure, who leans forward on his staff in front of her; the female figure has her hair twisted up behind and bound with a diadem, and wears a talaric *chiton* and a *peplos*; the male figure wears a diadem and a mantle which leaves his right arm and shoulder uncovered; he rests his right hand against his side. *H.*

D'Hancarville, II, Pl. 59, 61.

1281. KRATÉR. CLIV. $11\frac{1}{10}$ in. by $12\frac{3}{10}$ in. Design red on a black ground; 1. farewell scene; a youthful male figure, attired for the chase, stands before a female figure, who holds out to him in her right hand a *phiale*; she has her hair bound with an *opisthosphendoné*, and wears a talaric *chiton* with sleeves and a *peplos*; the youthful male figure wears a *petasus* hanging at his back, and a *chlamys* fastened by a *peroné* on the breast; in his right hand he holds two spears; behind him is a youthful male figure leaning forward on his staff and advancing his right hand as if conversing; he wears a diadem and a mantle; both the youthful male figures are beardless and have long hair; 2. rev. a middle-aged figure conversing with two youthful male figures; the middle-aged figure is bearded and has long hair; he stands on the right, looking to the left, and advances the forefinger of his right hand as if speaking; one of the youths stands in the centre, with his arms muffled in his drapery, facing the third figure, who holds in his right hand a staff; all three figures wear mantles; the youths are beardless; the central figure has long hair; the surface of this vase is in bad condition on both sides. *H*.

1282. ——— CCXIV. $12\frac{3}{10}$ in. by 1 ft. 2 in. Design red on a black ground; 1. sacrifice of Jasôn; in the centre of the scene a blazing altar, bound with ribbons, on the left of which stands Jasôn, pouring a libation on the flames from a *phiale*; his hair falls in long ringlets, and is bound with a laurel wreath; he wears a mantle which leaves his right arm and side free; on the other side of the altar stands a beardless figure, holding up a piece of flesh on two spits; this figure wears his mantle twisted round the waist; behind Jasôn is a youthful male figure, Sisyphos, playing on the double flutes, and wearing a mantle disposed like that of Jasôn; these two last figures wear laurel wreaths; behind the figure on the right a bearded figure, probably Héraklès, standing with a staff in his hand; he has long hair, bound with a laurel wreath, and wears a mantle; between the heads of Jasôn and Sisyphos the letters ΗΠΑ[ΙΣ?]; in a line with the heads of these figures, twelve letters, apparently the word ΚΑΛΗ three times repeated; 2. rev. three youthful male figures, standing, conversing; they are beardless, and wear diadems and mantles; the central figure stands with his arms muffled in his drapery, and faces the figure on the left; the two side figures hold in their right hands staffs; on the bottom of the foot incised characters. Pl. C. 1282. *R. P. K.*

1283. KRATÉR. CCXIV. 1 ft. 1 $\frac{1}{10}$ in. by 12 $\frac{1}{10}$ in. Design red, with accessories in white on a black ground; 1. Apollo, Artemis, Hermès, Lêtô; in the centre of the scene the Delphic *omphalos*; on the left stands Apollo, pouring a libation on the *omphalos* from the *phiale* in his right hand, and playing on the heptachord lyre with his left; opposite him stands Artemis, holding in her right hand an *oinochos*, in her left her bow strung; Apollo is beardless; his long hair is knotted up behind and wreathed with laurel; a few ringlets fall in front of the ear; he wears a talaric *chiton*, and a *peplos* which falls in long *pteruges*; from his lyre hangs drapery ornamented with alternate zigzags and rows of rings, and fringed at the bottom; his *phiale* is ornamented with the egg moulding; Artemis has her hair gathered up behind and cross-banded; she wears earrings, and a talaric *chiton*, over which falls an upper fold or garment, girt at the waist and reaching to the hips; at her back her quiver; behind her, on the extreme right, stands Lêtô, holding out in her right hand a *phiale*; her hair is bound with a radiated *sphendonê*; she wears earrings, a talaric *chiton*, and a *peplos* drawn over the back of her head; the *chitons* of all these three figures are encircled with a black line a little above the ankle; behind Apollo, on the extreme left, Hermès stands holding up in his right hand a flower; in his left he holds the *caduceus*; he is beardless and wears the *petasus* and *chlamys*; the *omphalos* is *tetainiômenos*, i. e. covered with *tainiæ*, on which are strung rows of beads; 2. rev. three youthful male figures conversing; all are beardless, and wear diadems and mantles; the figure on the right holds in his right hand a staff; his two companions stand facing him; the central figure has his hands muffled in his mantle; the figure on the left advances his right hand as if speaking; he and the figure on the right have their right arms and shoulders uncovered; over the head of Apollo and over one handle, two holes have been drilled through the neck of the vase. *Nola*.

Dur. No. 9. Lenormant et De Witte, Mon. Céram. II, Pl. 26.

1284. ——— CCIV. 9 $\frac{1}{10}$ in. by 11 $\frac{1}{10}$ in. Design red on a black ground, with accessories in crimson; Dionysos and two Satyrs; in the centre of the scene, Dionysos moving to the right, but looking back and holding out his *kantharos* to be filled from the *oinochos* of the Satyr who is following him; before Dionysos is a youthful Satyr, playing on the

double flute; Dionysos is bearded and has long hair looped up behind under a broad diadem, which is radiated over the forehead; he wears a talaric *chiton* with sleeves and a *peplos*; in his left hand he holds a *thyrsus*; the Satyr following is bearded, and bald on the forehead; in his left hand he holds a torch; the Satyr in front of Dionysos is beardless and of shorter stature; he is bald on the forehead; 2. rev. a youthful male figure, standing between two female figures, conversing; the male figure wears a mantle which leaves his right arm and side free; he leans on his staff and turns to the female figure on the left, who advances her right hand as if addressing him; both the female figures wear talaric *chitons* and *pepli*; the figure on the right has her hands muffled in her *peplos*. *H*.

1285. KRATÉR. CCXIV. $9\frac{1}{4}$ in. by $9\frac{1}{8}$ in. Design red on a black ground, the inner markings faintly traced in red; 1. a youthful male figure, running to the right, and looking back at a winged youthful figure, who stretches out his hands to catch him; perhaps Zephyros pursuing the youthful Hyakinthos; the youthful figure is beardless, and wears a diadem; a *chlamys* hangs from his left arm; 2. rev. two youths, standing, facing each other; the one on the left holds in his right hand a staff; they are beardless and wear mantles; between them a pair of *halitres*. *R. P. K.*

1286. ——— CCXIV. $12\frac{1}{4}$ in. by 1 ft. $2\frac{1}{8}$ in. Design red on a black ground; 1. a youthful warrior taking leave of his family; in the centre of the scene, a youthful, beardless figure stands, holding in his right hand a spear, and in his left a conical helmet; his Argolic buckler, on which is the device of a star, rests against his hip; a *chlamys* hangs from his shoulders; he is turned towards a youthful figure on the right, who holds in his right hand a spear; his *chlamys* hangs from his left arm; on the left a bearded figure wearing a diadem, and a mantle which leaves his right arm and side exposed; in his right hand he holds a staff; 2. rev. three youthful male figures conversing; they are beardless and wear mantles; the figures on the right and left hold in their right hands staffs; the central figure stands with his arms muffled in drapery, and faces the figure on the left. *H*.

D'Hancarville, 1, Pl. 77. Inghirami, Vasi Fitt. Tav. xc.

1287. ——— CCXIV. 1 ft. $1\frac{3}{8}$ in. by 1 ft. $2\frac{3}{8}$ in. Design red on a black ground; 1. a youthful male figure,

probably Hêraklê, stands, leaning forward with his left foot raised on a block of stone; his right hand rests on his hip; in his left he holds a club; a winged Nikê is flying before him; behind him, a tripod on a Doric column, probably the prize in some contest; behind this stands Pallas Athênê; in front of Hêraklê is a youthful male figure, seated on a rock, holding in his left hand two spears; he looks towards the standing figure, and raises his right hand as if addressing him; behind the seated figure is another youthful male figure, standing, holding in his right hand two spears; he has long hair; at his back hangs a *petasus*; he wears a bordered *chlamys*, fastened on the breast by a *peronê*, and *endromides*; the seated figure wears a laurel wreath and a bordered *chlamys*; Hêraklê wears a laurel wreath; his *chlamys* is twisted round his left arm; at his left side a sword hangs from a shoulder-belt; all three are beardless; the Nikê is crowned with laurel, and wears earrings, a bordered talaric *chiton* and a *peplos*, the ends of which she supports on her left arm; two bands are crossed over her bosom; Pallas Athênê is armed with a helmet, the *ægis*, an Argolic buckler with the device of a star, and a spear; her hair falls in ringlets down her back, she wears earrings and a talaric *chiton*, over which falls an upper fold or garment to the hips; this is girt at the waist and bordered; her helmet is crested, covers the back of the neck, and is ornamented on the frontal ridge with two stars; 2. rev. three youthful male figures standing, conversing; they wear mantles which leave the right arm and shoulder free; the one on each side holds in his right hand a staff; these figures are nearly obliterated.

1288. KRATÊR. CCXIV. $12\frac{2}{5}$ in. by 1 ft. $1\frac{2}{5}$ in. Design red on a black ground; 1. two youthful Athletes exercising themselves with the *haltêres*; they are naked and beardless; one holds forward the *haltêres* as if preparing to spring; behind him, on the left, stands a bearded *paidotribês*, holding in his left hand a forked stick, *lugos*; he wears a mantle; 2. rev. three youthful male figures standing, conversing; they are beardless and wear mantles; the figure in the centre stands with his head muffled in his mantle, facing the figure on the right; the two side figures each hold in their right hand a staff. H.

D'Hancarville, II, Pl. 38. Inghirami, Vasi Pitt. Tav. lxxx.

1289. ——— CCXIV. 1 ft. $1\frac{2}{5}$ in. by 1 ft. $1\frac{2}{5}$ in.

Design red with accessories in white on a black ground; 1. Orestês? taking leave of Elektra? and Chrysothemis?; in the centre of the group, Elektra, seated in a dejected attitude on a *proskephalaion*, or pillow; on her head is a radiated *ampyx* and a *kaluptra*, or veil; she wears a necklace, armlets, a talaric *chiton* girt at the waist, and a *peplos* thrown over the knees, both bordered; from the centre of the necklace hangs a single pendant; with her right hand she draws forward the edge of her veil; her left rests on the pillow, which is striped and tied at the end; on the left stands Orestês, attired for a journey, and taking leave of Elektra; he is beardless, and wears a white *pileus* fastened under the chin, a *chlamys* fastened on the breast by a *peronê* and bordered, and *endromides*; in his right hand he holds a spear, in his left his sword in its sheath; on the right, behind Elektra, stands Chrysothemis, holding up in her right hand a mirror, in her left she holds by a strap a square *pyxis*; her hair is bound with an *opisthosphendonê*, radiated and embroidered; she wears earrings, a necklace, from the centre of which hangs a single pendant, armlets, and a talaric *chiton*, over which falls an upper fold, girt at the waist and reaching to the hips; this dress is bordered at the edge, and has a double stripe, *paraphê*, down the side; 2. rev. two youthful male figures, advancing towards a third, who stands on the right, and who turns towards them, pointing behind him with the forefinger of his right hand; all three are beardless, and wear bordered mantles. *H.*

D'Hancarville, n. Pl. 100.

1290. KRATÊR. CCXIV. 1 ft. $\frac{1}{16}$ in. by 11 $\frac{1}{16}$ in. Design red on a black ground; 1. Kephalos pursued by Aurora; Kephalos moves rapidly to the right, looking back at Aurora, who follows him closely, placing her right hand on his shoulder; behind her a youthful male figure is moving off quickly in the opposite direction and looking back at the scene; Kephalos is enveloped in a mantle; Aurora is winged; her hair bound with a diadem and *opisthosphendonê*; she wears a talaric *chiton* with loose sleeves, and a *peplos*; the hair of the flying youth is bound with a diadem; he is enveloped in a mantle. 2. rev. three youthful male figures standing conversing; all three are beardless; the central figure faces the one on the left; he wears a mantle in which his arms are muffled; the other two wear mantles which leave the right shoulder and arm bare, and hold staffs in their right hands.

1291. KRATÉR. CCXIV. 1 ft. $1\frac{1}{8}$ in. by 1 ft. $1\frac{1}{8}$ in. Design red on a black ground; 1. toilet of Aphroditê, who is seated in the centre of the scene; in her right hand she holds up a mirror, her left rests on the corner of the seat; her feet are placed on a footstool; she wears an embroidered diadem, a necklace, a talaric *chiton*, and a *peplos* with an engrailed border; before her stands an attendant, probably Aiglê, holding in her left hand a large cylindrical basket, in her right a *lékythos*; her hair is cross-banded with a diadem and gathered into a knot behind; she wears a necklace, a talaric *chiton* girt at the waist and falling over the girdle, over which is an upper fold or garment bordered and reaching to the waist; a bordered *peplos* hangs from her shoulders; there is a broad stripe, *paraphê*, down the side of her *chiton*; behind Aphroditê stands Peithô, holding out in her right hand a *phiale*; her left rests against her hip; her hair is bound with a diadem, she wears a bordered *peplos* drawn over the back of her head, and a talaric *chiton* with a broad stripe, *paraphê*, down the side; over this is a bordered upper fold or garment reaching to the waist; 2. rev. three youthful male figures standing, conversing; the one on the left faces the other two; the central figure holds in his right hand a staff; all three are beardless and wear diadems, and bordered mantles; on the extreme right a *stêlē*. H.

D'Hancarville, iii, Pl. 73.

1292. ——— CCXIV. $11\frac{1}{8}$ in. by $12\frac{1}{8}$ in. Design red with accessories in white on a black ground; 1. scene between an *Erastês* and an *Erômenos*; on the left a youthful figure, the *Erastês*, is seated on a chair, his feet on a footstool; his mantle is thrown on the chair, his left arm rests against the back of his head; he is ithyphallic; a naked youth, the *Erômenos*, in front of him, is mounting on the chair, on which he has placed his left leg, raising himself by the aid of a staff in his left hand, and by placing his right on the shoulder of the *Erastês*; both these figures are beardless, and wear long sashes, *tainia*, radiated over the forehead; behind this group a Doric column, and a bearded, middle-aged man, standing looking on; his head is bound with a sash, *tainia*; he wears a mantle, the end of which is brought round over his left shoulder, leaving his right arm and side uncovered; behind this figure is a kind of screen resembling

a doorway with a hatch or half-door, over which a youthful male figure is leaning, looking at the scene; he is beardless and wears a mantle; on the top and bottom of the hatch are two broad horizontal bands, painted black, each studded with three large nails; behind the head of the youth appears to be the shutter or upper half-door; this is turned back on its hinge, and therefore shewn in perspective; 2. rev. three youthful male figures standing conversing; the central figure faces the figure on the right, who advances his right hand towards him as if speaking; the figure on the left also looks towards the figure on the right; in front of him hangs an *aryballos*? from a thong; all are beardless, and wear diadems and mantles. *H.*

D'Hancarville, II, Pl. 32. Passeri, III, Tab. 201.

1293. KRATÉR. CCKIV. 1 ft. $1\frac{7}{10}$ in. by 1 ft. $2\frac{2}{10}$ in. Design red on a black ground; 1. Dionysos as the inventor of Tragedy; the god is represented as a youthful, beardless figure, who stands on the left of the scene holding in his left hand a tragic mask; a bordered *chlamys* hangs on his left arm, one end of which he is drawing forward with his right hand; Nikê stands before him placing a wreath on his head, behind her stands Pan caressing the bird called the *ixnx*; Nikê has her hair bound with an *opisthosphendonê* wound twice round her head; she wears earrings, a necklace, armlets, and a talaric *chiton*, embroidered and bordered; in her left hand she holds a *phiale* full of fruits; in front of her is a honeysuckle plant; Pan is represented as a youthful, beardless figure with little horns on his forehead; around his left arm and hand is wrapped a bordered *chlamys*; the mask of Dionysos has long dishevelled hair; 2. rev. two youthful male figures standing, conversing; on the right a female figure; the male figures are beardless, and wear bordered mantles; the one on the left has his arms muffled in his drapery, the one facing him, who stands in the centre of the scene, has his right arm and side uncovered, and holds in his right hand a stick; the female figure stands half turned to the front; her hair is drawn back from the face and gathered into a knot behind; she wears earrings, a talaric *chiton*, and a bordered *peplos*; in front of her hangs a haunch of venison. *Apulia.*

Dur. No. 671.

1294. KRATÊR. CCXIV. 1 ft. $1\frac{1}{10}$ in. by 1 ft. $\frac{8}{10}$ in. Design red with accessories in white on a black ground; 1. Orestês taking refuge at the *omphalos* at Delphi; he is kneeling on his left knee on the base of the *omphalos*, to which his left arm clings; in his right hand he holds his drawn sword, turning to the left as if to ward off the pursuing Erinnyes; in his left hand he holds the scabbard of his sword; he is beardless and naked, all but a bordered *chlamys* flung over his left arm, and a white *pileus*, which hangs at the back of his neck; the *omphalos* is covered with a net, *agrênon*; on the base IEPAΔVK in Etruscan characters from right to left, which are of doubtful antiquity; on the right stands Apollo, holding in his right hand a laurel twig over the head of Orestês; in his left hand he holds a *phiale*, probably the *haimnion*, containing the blood of a victim, in his left arm a laurel branch; he is beardless; his long hair is gathered up behind in a knot, on his left arm hangs a bordered *chlamys*; in front of Orestês, and on the extreme left, an Ionic column, in front of which a *bucranium*, from which hangs a sacrificial *vitta*: 2. rev. two youthful male figures standing conversing; between them a column; they are beardless, and wear bordered mantles which leave the right arm and shoulder free; in their right hands are staffs. H.

Annali dell' Inst. Arch. 1847. Pl. x. Gerhard, Denkmäler, &c. 1860. Taf. CXXXVII. Overbeck, Gallerie heroischer Bildwerke. Abbildung. Taf. XXIX, fig. 12.

1295. ——— CCXIV. $12\frac{2}{10}$ in. by $12\frac{8}{10}$ in. Design red with accessories in white on a black ground; the youthful Dionysos seated on a cube, and holding out in his right hand a *kantharos* to be filled from the *oinochoë* which a Satyr standing in front offers to him; Dionysos is beardless, a bordered *peplos* is thrown over his lower limbs; in his left hand he holds a *thyrsus*; the Satyr is bearded, and holds in his left hand a *tympanon*, in the centre of which is a star, white on a black disk, the whole encircled by a ring of dots: 2. rev. two youthful male figures standing conversing; each is beardless, and wears a bordered mantle, which leaves the right arm and shoulder free; in their right hands they hold sticks; between their heads a pair of *halières*. H.

D'Hancarville, iv, Pl. 26.

1296. ——— CCXIV. $12\frac{7}{10}$ in. by 1 ft. 2 in. Design red on a black ground with accessories in white; 1. Apollo (?)

and Artemis (?). Apollo is seated on the right, holding in his right hand a laurel branch, his left elbow rests on the rock at his side; he is beardless, and wears a diadem; his bordered *chlamys* is thrown on the rock on which he is seated; at his side a waterfowl; Artemis stands before him, holding out in her left hand a hare over a *stélê* in front of her; in her right hand she holds a spear; her hair is bound with an embroidered *opistho-sphendonê*; she wears earrings, a necklace, armlets, and a talaric *chitôn*, over which falls an upper fold or garment girt at the waist, and reaching to the hips; on her girdle are large studs, white with a black spot in the centre; her *chitôn* and upper garment are bordered; in front of her head hangs a diadem: 2. rev. two youthful male figures standing face to face; between them a *stélê*, above which hang a pair of *haltêres*; both youths are beardless, and wear mantles which leave the right arm and side free; in their right hands they hold staves; the *stélê* is ornamented with a lozenge pattern. T.

1297. KRATÉR. CCXIV. 1 ft. $2\frac{1}{8}$ in. by 1 ft. $3\frac{1}{8}$ in. Design red with accessories in white on a black ground; 1. scene from a comedy, parody of the myth of the blind Cheirôn cured by Apollo; on the left is a rude kind of stage with a ladder leading up to it, representing the portico of the temple of Apollo at Delphi; on the upper part of the ladder stands Apollo, placing his right hand on the head of the aged Cheirôn, who ascends the steps with difficulty, leaning on his staff, and pushed up from below by another aged figure, who represents the hinder equine portion of a Centaur's body; on the right, in the upper corner of the picture, is represented, in outline, a ravine in Mount Par-nassus, within which are two nymphs seated side by side, conversing; on the ground below stands a youthful male figure, a spectator of the scene; he is beardless, and wears a wreath and a mantle; all these figures, except the one last described, wear grotesque masks; Apollo is represented with the head of a Seilénos; he wears a tight-fitting under-garment with sleeves, a *chitôn* bordered with black, reaching to the hips and girt at the waist, and *anaxyrídes* or trowsers; he is furnished with a large artificial *phallus*; above his head, [PV]ΘΙΑΣ, "Pythias;" Cheirôn and his companion have white hair and beards, wear bordered mantles and *anaxyrídes*, and are furnished with large artificial *phalli*; over the head of

Cheirôn, his name, **XIPΩN**; the nymphs have masks with thick protruding lips; they wear diadems, *chitôns*, and bordered *pepli*; the one on the right draws forward with her right hand the edge of a veil, *kaluptra*; above their heads, **NY[MΦ]AI**; a plank, supported by an upright post, represents the floor of the stage; upon it is a pillow ornamented with zigzag stripes and rings, a Scythian bow, and a conical cap; under the stage hang two festoons; the portico of the temple is represented by a pediment ornamented with a scroll and egg moulding, and supported by a wooden upright; the inscriptions are incised: 2. rev. three athletes conversing; the figure in the centre is naked and seated on a rock; he holds up above his head, by the thong attached to it, an *aryballos*; on the left stands a figure facing him with his hands enveloped in a bordered mantle, and behind him, on the right, is the third figure, who holds in his right hand a stick; he wears a mantle which leaves his right arm and shoulder free; all three are beardless; above the head of the central figure hang a pair of *haltêres*. *Apulia*.

Dur. No. 669. Lenormant, *Quæstio cur Plato Aristophanem in convivium induxerit*. Paris, 1838. Lenormant et De Witte, *Mon. Céram.* II, Pl. 94. Panofka, *Bilder Antiken Lebens*, Taf. VII, fig. 5. Wieseler, *Theatergebäude*, IX, fig. 13.

1298. KRATÊR. CCXIV. $12\frac{3}{16}$ in. by 13 in. Design red with accessories in white on a black ground; a Mænad seated on the ground and holding in her right hand a *thyrsus*; she looks back at the Mænad, Opôra, who stands behind holding out to her a basket full of fruits; in front of the seated Mænad stands a youthful Satyr, holding up in his right hand a *keras*; in his left hand a *kalathos*; both Mænads have their hair gathered into a knot behind and bound with a beaded *ampyx*; they wear earrings, necklaces, and talaric *chitôns* girt at the waist; the one standing up has an upper fold or garment reaching to the hips: 2. rev. two youthful male figures, face to face, conversing; both are beardless, and wear diadems and bordered mantles; between them hangs a sash, *tainia*; the one on the right extends his right arm forward, as if speaking, behind him a sash; the other has both hands muffled in his drapery. *H*.

D'Hancarville, III, Pl. 97. Inghirami, *Vascl Fitt.* Tav. 149.

1299. ——— CCXIV. 1 ft. $3\frac{4}{5}$ in. by 1 ft. $4\frac{1}{5}$ in. Design red with accessories in white on a black ground; 1. a draped female figure standing between two youthful male figures; she wears a radiated *opistho-sphendonê*, earrings, a

necklace, armlets, and a talaric *chiton* girt at the waist and bordered at the skirt; in her right hand she holds a mirror, with her left she holds up the skirt of her *chiton*; this action, and the flower in front of her, shows that the scene lies in a meadow; both the youthful male figures are beardless and ivy-crowned, and have their left arms and hands muffled in mantles; the one on the left holds in his right hand a wand and in his left a staff, the other holds in his right hand a wand; the wreaths, ornaments, and flowers painted white: 2. rev. two youthful male figures advancing towards a third who stands facing them on the extreme left; they are beardless, and wear diadems and bordered mantles; the centre figure holds in his right hand a staff.

1300. KRATÉR. CCXIV. 1 ft. $3\frac{3}{8}$ in. by 1 ft. $2\frac{3}{8}$ in. Design red with accessories in white on a black ground; 1. the Dionysiac Erôs seated on a rock; his right hand rests on the rock, in his left he holds out a *phiale* full of fruits to a female figure, probably a Mænad, standing in front of him on the left; he is winged and naked; his hair falls in ringlets behind the neck; the female figure with her right hand extends a wreath towards the *phiale*; in her left is a bucket, *situla*; her hair is bound with a radiated diadem; she wears earrings, a necklace, armlets, and a talaric *chiton* girt at the waist and with a stripe, *paruphé*, down the side; above the head of Erôs a star-like flower: 2. rev. two youthful male figures standing conversing; both are beardless, and wear bordered mantles which leave the right arm and shoulder bare; the one on the left holds a staff, *baktron*, in his right hand; between them a pair of *haltères*.

1301. ——— CCXIV. $12\frac{4}{8}$ in. by $13\frac{7}{8}$ in. Design red on a black ground with accessories in white; 1. the Dionysiac Erôs seated on a rock; before him, on the left, stands a draped female figure, probably a Mænad, holding out her right arm towards the seated figure; her right hand is broken away, and may have held a branch, which Erôs extends his right hand to receive; in her left she holds a *tympanon* hanging down at her side; Erôs is winged and naked, his hair falls down his neck in ringlets and is bound with a diadem; the female figure wears a talaric *chiton* girt at the waist, which leaves the right arm and shoulder bare; a broad stripe, *paruphé*, runs down the side; her *tympanon* is ornamented with a star; her head is broken away; behind

her hangs a sash: 2. rev. two youths standing, face to face, conversing; they are beardless, and wear mantles which leave the right arm and shoulder bare; in their right hands they hold staffs; between them hang a pair of *haltères*.

1302. KRATÉR. CCXIV. 11 in. by $11\frac{3}{10}$ in. Design red on a black ground with accessories in white; 1. farewell scene; a female figure stands on the left holding out a *phiale* full of fruit to a youthful male figure standing opposite to her; the female figure has her hair drawn back from the face; she wears earrings, a necklace, armlets, and a talaric *chiton* girt at the waist, bordered and striped down the side; in her right hand she holds an *oinochos*; behind her hangs an oblong *pyxis*; the youthful male figure holds forward with his right hand one end of the *chlamys* which hangs from his shoulder; in his left he holds a wand, *rhabdos*; he is beardless, and wears a diadem rising to a point over the forehead; between the heads of these figures hangs a wreath; from the ground below rises a tendril: 2. rev. two youthful male figures standing conversing; from the ground between them rises a large tendril, above hangs a *pyxis*; they are beardless, and wear bordered mantles; the figure on the right has his arms muffled up, the one on the left has his right arm and shoulder uncovered; in his right hand he holds a staff.
R. P. K.

1303. ——— CCXIV. 1 ft $1\frac{3}{10}$ in. by 1 ft. 2 in. Design red on a black ground with accessories in white and yellow; 1. Dionysos and a Mænad; the god is seated on the right of the scene, holding out in his right hand a *phiale*; his left rests on a *thyrsus*; he is beardless, and wears an embroidered diadem; a bordered *peplos* is thrown over his lower limbs; above him hangs a sash, in front is a *candelabrum*, and at his side a *situla*, or bucket, on three feet; his diadem, *candelabrum*, and *situla* are painted white, picked out with yellow; the Mænad advances rapidly towards him, holding a *tympanon* in her left hand by the edge; her hair is gathered into a topknot behind and bound with a coif, which is ornamented with zigzag lines; she wears earrings, a necklace, armlets, a *chiton* reaching below the knees, an upper fold or garment, bordered and reaching to the hips, and *endromides*; round her waist is a girdle, ornamented with studs, white on a black ground; her *endromides* are studded with white buttons; her *tympanon* is ornamented in the centre with a black disk on

which is a white star; she stretches out her right hand towards a *thyrsus* behind her: 2. rev. two youthful male figures, standing one on each side of a *stélé*, which is inscribed **ΗΕΡΑΚΛΕΣ**, Hêrakilês, the letters being arranged *kionêdon*, or in a column, one below another; from the inscription this would seem to be the tomb of Hêrakilês; above the *stélé* a pair of *haltêres*; both youths are beardless, and wear mantles which leave the right arm and side free; they hold in their right hands staffs.

1304. KRATÊR. CCXIV. $12\frac{5}{16}$ in. by $12\frac{5}{16}$ in. Design red on a black ground; 1. a youthful male figure seated on a rock, and turned to the left; he is naked; in his left hand is a spear, held upright; on either side a draped female figure, standing; the one on the left faces the male figure; she wears a cap, a talaric *chitôn*, and a *peplos*; the female figure on the right looks back as she moves away to the right; she wears an *opistho-sphendonê*, a talaric *chitôn*, and a *peplos*, in which both hands are muffled: 2. rev. three youthful male figures standing conversing; the central figure faces the one on the left, advancing his right hand as if addressing him; the figure on the right stands behind the central figure, hiding the lower part of his face in his drapery; all three are beardless, and wear mantles. *H.*

D'Hancarville, II, Pl. 109.

1305. ——— CCXIV. $11\frac{3}{16}$ in. by $12\frac{3}{16}$ in. Design red on a black ground; 1. Bacchic *thiasos*; a Seilênos, Kômos, Marsyas, or Briachos, leads the way, playing on the double flute; he is followed by a Mænad, who holds in her right hand a *candelabrum*, in her left a bucket, *situla*, and who looks back at a youthful male figure, who follows, holding out in his right hand a *phialé*; in his left is the *thyrsus*; he is beardless, and wears a wreath; his left hand is enveloped in a bordered *chlamys*; the Mænad wears earrings, a necklace, and a talaric, bordered *chitôn*, over which falls an upper fold or garment, girt at the waist: 2. rev. two youthful male figures standing conversing; they are beardless, and wear mantles which leave the right arm and side uncovered; one holds in his right hand a staff; between them a ball. *R. P. K.*

1306. ——— CCXIV. $12\frac{5}{16}$ in. by $12\frac{5}{16}$ in. Design red on a black ground; 1. a youthful athlete crowned by Nikê; the athlete stands in the centre of the scene, holding

in his right hand a *strigil*, in his left a palm or laurel branch; he is beardless; from his arms hangs a *chlamys*; the Nikê has her hair bound with a broad diadem, radiated over her forehead; she wears armlets and a talaric *chiton*, over which falls an upper fold or garment, girt at the waist and reaching to the hips; behind the athlete is a female figure raising the forefinger of her right hand as if addressing Nikê; her hair is bound with an embroidered coif, open behind; she wears earrings, a necklace, armlets, a talaric *chiton* and a *peplos*: 2. rev. two youthful male figures conversing; both are beardless, and wear mantles; the one on the right holds in his right hand a staff. *H*.

D'Hancarville, iv, Pl. 116.

1307. KRATÊR. CCXIV. 1 ft. 1 in. by 1 ft. 1 $\frac{1}{2}$ in. Design red on a black ground; 1. Bacchic scene; on the left a Seilênos, Kômos, Marsyas, or Briachos, seated, playing on the double flute; before him stands the Mænad Opôra, holding out to him, on a large flat basket, two bunches of grapes; in her left hand she holds a *thyrsus*; behind her stands a Satyr, perhaps Hêdyoinos, holding in his right hand an *askos*, or wine-skin, in his left a *thyrsus*; behind the flute-player stands a Mænad, holding in her right hand a *thyrsus*; both Mænads have their hair drawn back from their face and gathered into a knot behind, and wear talaric *chitons*, girt at the waist: the Satyrs are bearded; the *thyrsi* in this scene have each a long projecting spur below the head: 2. rev. three youthful male figures standing conversing; they are beardless, and wear mantles; the central figure faces the figure on the right, who holds in his right a staff, and whose arm and shoulder are uncovered. *T*.

1308. ——— CCXIV. 12 $\frac{1}{16}$ in. by 12 $\frac{1}{16}$ in. Design red on a black ground; a Mænad standing before an ithyphallic Hermês, behind which a Seilênos is stooping to conceal himself; the female figure holds in her right hand a *thyrsus*; her hair is covered with an embroidered cap; she wears a talaric *chiton* and a bordered *peplos*; the Seilênos stoops forward, raising his right leg; the Hermês is beardless and has long hair: 2. rev. three youthful male figures standing conversing; they are beardless, and wear mantles; the figure on the left faces the other two figures; the centre figure holds in his right hand a staff, and has his right arm and shoulder uncovered.

1309. KRATÉR. CCXIV. $11\frac{5}{16}$ in. by $12\frac{4}{16}$ in. Design red on a black ground; 1. Dionysos standing before Ariadnê, who is seated on a rock on the left; Dionysos is beardless; from his arms hangs a *chlamys*, in his left hand he holds a *thyrsus*; he advances his right hand towards Ariadnê, who holds out to him in her left a *phiale*; her hair is drawn back and gathered into a knot behind; she wears a talaric *chiton* girt at the waist, and sandals: 2. rev. a youthful male figure moving rapidly to the right, looking back at a Mænad who follows him, holding in her left hand a *thyrsus*; the male figure is beardless, a *chlamys* is twisted round his left arm, above which hangs a *phiale*; the female figure wears a talaric *chiton* falling in a fold over her girdle. R. P. K.

1310. ——— CCXIV. 1 ft. 1 in. by 1 ft. $2\frac{3}{16}$ in. Design red with accessories in white on a black ground; 1. a Mænad flying to the left, followed by a youthful male figure at whom she looks back; on her right shoulder she bears a *candelabrum*, in her left hand she holds a torch; her hair is bound with a wreath; she wears earrings with three drops, *triglena*, a necklace, a talaric *chiton*, over which an upper fold or garment, girt at the waist, falls as low as the knees, and a *peplos*; both garments are bordered; from the *candelabrum* hangs a sash, *tainia*; the male figure is beardless, and has his hair bound with an ivy wreath and a double plaited *tainia*; from his shoulders hangs a bordered *chlamys*; in his right hand he holds a *kantharos*, in his left a *thyrsus*: 2. rev. two youthful male figures; one carrying on his shoulders a large dish in which is a pig; his companion stands opposite, holding a purse (?) in his right hand, and leaning his left on a staff; both youths are beardless, and wear mantles.

1311. ——— CCXIV. $11\frac{9}{16}$ in. by $12\frac{4}{16}$ in. Design red with accessories in white on a black ground; 1. a Mænad moving rapidly to the left, looking back at a youthful male figure who follows; both hold in their right hands *thyrsi* bound with sashes; the Mænad holds out in her left a basket or *phiale* full of fruit; her hair is drawn back, the tresses tied at the roots and floating behind; she wears earrings, a necklace, armlets, and a talaric *chiton*, over which falls an upper fold or garment, girt at the waist; behind her a circular flower; the male figure is beardless, and wears a wreath; round his left arm is a *chlamys*: 2. rev. two youthful male figures conversing; both are beardless and wear mantles; the

one on the left holds in his right hand a staff; between them hang a pair of *haltères*; below is a tendril. *R. P. K.*

1312. KRATÊR. CCXIV. $12\frac{7}{8}$ in. by $12\frac{1}{8}$ in. Design red on a black ground; 1. a comic actor moving rapidly to the left, looks back, extending both arms in an attitude of amazement; his mask has a very projecting mouth, his hair is brushed up to a point over his forehead; he wears a tight fitting jerkin and *anaxyrides*, all in one, and a *chiton* reaching to the hips and girt at the waist; he has a large *phallus*; a sash, *tainia*, hangs from his right hand; behind him a *stêlē*, above which hangs a *phiale*: 2. rev. a female figure seated on a rock, half turned to the left, and looking back, with her left hand resting on the rock behind her; in her right hand she holds out a *phiale*; her hair is drawn back from her face, the ends of the tresses floating behind; she is naked; on her left thigh is a circlet, *periskelis*, on her feet boots reaching to the ankle; behind her hangs up some doubtful object. *T.*

1313. ——— CCXIV. $11\frac{1}{8}$ in. by $12\frac{3}{8}$ in. Design red with accessories in white on a black ground; 1. on the left, a youth standing conversing with a female figure; on the right, *Erôs* turning away from the group, holding in his left hand a wreath; the female figure has her hair bound with a coif open behind; she wears a talaric *chiton*, over which falls an upper fold or garment reaching to the hips and girt at the waist; down the side of her *chiton* is a seam, *paruphē*, represented by two parallel rows of dots; with her right hand this figure draws forward the end of her veil from behind; the male figure is beardless; a bordered *chlamys* hangs from his shoulders; *Erôs* is represented as a winged youth of the same stature as the other figures; he is naked, his hair falls in long ringlets, and is bound with a diadem: 2. rev. two youthful male figures, standing, facing each other, conversing; they are beardless, and wear mantles bordered with a stripe and a row of dots; on their feet sandals. *H.*

1314. ——— CCXIV. 1 ft. $1\frac{1}{8}$ in. by 1 ft. 1 in. Design red and white on a black ground; 1. the youthful Dionysos seated; he is beardless; his hair falls down his neck and is bound with a wreath; in his left hand a *thyrsus*; on the rock on which he is seated is thrown a white *peplos*; he looks round at a Mænad standing behind him; her hair is gathered into a knot behind, and bound with a radiated

ampyx; she wears a talaric *chiton*, girt at the waist and richly embroidered; the neck and breasts are encircled by a broad stripe, which falls down the front; round the skirt is a deep border composed of a wave pattern, and a row of rays; behind this figure a Satyr standing with his hand raised to his head; in front of Dionysos a Satyr standing with his right hand on the shoulder of the god, and advancing his left as if addressing him; both the Satyrs wear wreaths; behind the Satyr, and on the extreme right, a Mænad looking round at Dionysos; her hair is bound with a radiated *ampyx*; she wears a necklace and a talaric *chiton*, with a black border engrailed on the inner edge, and girt at the waist; in front of her head a bunch of grapes: 2. rev. a winged Nikê standing between two youthful male figures, one of whom advances his right hand to join hers; her hair is gathered into a knot; she wears a talaric *chiton*, girt at the waist, and leaving the right arm and shoulder bare; the other male figure stands up behind the Nikê and advances his right arm; both are beardless and wear mantles. R.P.K.

1315. KRATÊR. CCXIV. 11 in. by 10 $\frac{5}{16}$ in. Design red with accessories in white on a black ground; 1. a Mænad and two Satyrs; in the centre of the scene a Satyr, throwing his head back to kiss a Mænad, who rushes forward to meet him from the right, placing her right hand round his breast; the Satyr has thrown his right hand backwards over her head; he stands on his right leg, resting his left hand against his hip; before him stands another Satyr stretching out his left hand towards him and holding a *thyrsus* in his right; both Satyrs are bearded; the Mænad holds in her left hand a *thyrsus*; her hair, bound with a diadem, flows down her neck; she wears earrings, a necklace, and a bordered and embroidered talaric *chiton*, girt round the waist; down the side above the girdle, and down the front below it, a broad stripe; the border is engrailed on its upper edge; the two Satyrs wear cross-belts and wreaths; all three figures wear armlets: 2. rev. two youthful male figures, standing, one on each side of a *stêlê*, above which hang a pair of *haltêres*, or a ball; they are beardless, and wear mantles and diadems; the diadem of the figure on the right rises to a point over the forehead; on the *stêlê* two fruits. R. P. K.

Tischbein, Vases d'Hamilton, I, Pl. 49.

1316. ——— CCXIV. 11 $\frac{1}{2}$ in. by 12 in. Design red

on a black ground; 1. a Seilénos between two Mænads, all seated on rocky ground; the Seilénos, who is bald on the forehead, holds out with both hands a *tympanon*; in front of him a Mænad, holding in her left hand a flat, circular basket, and turning round to the left; her companion is seated behind the Seilénos, and extends her left arm over his head holding out a wreath; in her right hand she holds a *thyrsus*; both the Mænads have their hair bound with an *opisthosphendoné*, and wear earrings, necklaces, armlets, and talaric *chitóns*, bordered and girt at the waist; over their *chitóns* falls a fold or garment as low as the waist, ornamented with embattled bars; they are seated on a higher level than the Seilénos: 2. rev. a female figure conversing with a youthful male figure; behind her another male figure; her hair is gathered into a knot behind, and bound with a diadem; she is enveloped in a bordered *peplos*, under which is a talaric *chitón*; both the male figures are beardless, and wear bordered mantles, which have the right arm and shoulder free; the one conversing stretches out his right hand towards the female figure, the other holds up in his right hand a curved object like a large strigil; before him a flower. H.

D'Hancarville, iv, Pl. 78. Inghirami, Vasi Pitt. Tav. cccxli.

1317. KRATÉR. CXXIV. $11\frac{3}{16}$ in. by $11\frac{1}{2}$ in. Design red with accessories in white on a black ground; 1. a Mænad holding in her right hand a torch, in her left a *tympanon*, moves rapidly to the right; she is followed by a youthful beardless Satyr, who holds up in his right hand a *keras*, in his left is a basket; the Mænad has her hair covered with a cap radiated over the forehead; she wears earrings, a necklace, armlets, and a talaric *chitón*, over which falls an upper fold or garment to the hips, girt at the waist; from her torch hangs a string of beads; in the centre of her *tympanon* a flower; from the rim hang strings of beads; the head of the Satyr is encircled with a diadem and two rows of beads; he wears a shoulder belt, or perhaps a wreath, *hypothymis*; behind him a circular flower: 2. rev. two youthful male figures, face to face, conversing; they are beardless, and wear mantles, which leave the right arm and side free, one holding in his right hand a staff; between them a pair of *haltères*; behind the one on the right an oblong *pyxis*. H.

D'Hancarville, iv, Pl. 100.

1318. KRATÉR. CCXIV. $12\frac{1}{4}$ in. by $12\frac{1}{10}$ in. Design red with accessories in white on a black ground; 1. the Seilénos Marsyas, seated, playing on the double flutes; before him stand a Mænad, dancing and playing on the *tympanon*, and the Seilénos, Simos, holding a torch; behind the seated Seilénos the Mænad, Opôra, holding up in both hands a basket, on which is a bunch of grapes; a long sash, *tainia*, hangs down from her right hand; her hair is bound with a diadem radiated over the forehead, and falls down her back in long tresses, tied in a club; she wears a necklace, armlets, and a talaric *chiton*, over which falls an upper fold, girt at the waist and reaching to the hips; down the side is a double black seam; Marsyas is seated on an oblong rectangular base, round which is wave moulding to indicate the river which bears his name; the Mænad dancing before him has her hair gathered into a knot behind, and radiated over the forehead; she is attired like Opôra; a sash hangs from her left hand; her *chiton* and the upper fold or garment are bordered; the border of her *chiton* is engrailed on the upper edge; her *tympanon* has a black rim studded at intervals with white balls; small round bells hang from the drum; both the Seilêni are ivy-crowned and bearded: 2. rev. three figures conversing; on the right a bearded male figure stands holding in his right hand a staff; he wears a mantle; before him a youthful figure, naked and beardless, who stands, advancing his left hand as if speaking; on the left is a youthful figure, turning round to regard the other two; he is beardless, and wears a mantle; both the draped figures have their right arms and sides uncovered. R. P. K.

Tischbein, Vases d'Hamilton, II, Pl. 50. Inghirami, Vasal Fitt. Tav. CCCXXXIX.

1319. ——— CCXIV. $13\frac{1}{10}$ in. by 1 ft. $2\frac{2}{10}$ in. Design red with accessories in white on a black ground; 1. Bacchic *thiasos*, with two Mænads, two Satyrs, and Erôs; on the right a Mænad, moving rapidly to the right on rocky ground, turns round to a Satyr, who offers her a large flat basket of fruit; in her right hand she holds a *tympanon* over the basket, in her left is a torch; her hair is bound with a radiated diadem with long ends hanging down behind; she wears earrings and a necklace; her *tympanon* is ornamented with small bells round the rim; the Satyr leans forward with his left leg raised on a rock; in his left hand is a *kantharos*; above this group hang two bunches of grapes; behind the Mænad

on the right is a Satyr standing with upraised right hand and holding in his left a *thyrsus*; on the left behind the Satyr with the basket is Erôs standing on higher ground; he leans forward, holding out in his right hand a fruit taken from a large flat basket in his left, from which also hangs a sash, *tainia*, with beaded tassels; he wears a radiated diadem; on the left is a Mænad moving away from the scene, but looking back; both the Satyrs wear radiated diadems; both the Mænads have their hair bound with radiated diadems, and wear earrings, necklaces, armlets, and talaric *chitons*, over which is the panther's skin, *pardalis*, girt at the waist and fastened on the left shoulder; their *chitons* have round the skirt a deep border of wave pattern, below which is a row of honeysuckle ornaments: 2. rev. three youthful male figures, standing, conversing; all three are beardless, and wear mantles and diadems; the central figure faces the figure on the right, who holds in his right hand a staff; the third figure follows on the left, holding in his right hand a strigil; on either side of the head of the central figure a ball marked with a cross; the figures on the right and left have their right arms and sides uncovered. *H*.

1320. KRATÊR. CCXIV. 1 ft. 1 $\frac{1}{16}$ in. by 1 ft. 1 $\frac{1}{16}$ in. Design red with accessories in white on a black ground; 1. Dionysos, Ariadnê, a Mænad and a Satyr; Dionysos is seated on the left; he is beardless, and wears a diadem; a bordered *peplos* is thrown over his lower limbs; in his right hand he holds a *thyrsus*; he looks round towards the group of a Satyr and a Mænad behind him; the Mænad holds in her right hand a *thyrsus*, balancing in her left a *tympanon* on its edge; from her *thyrsus* hangs a bunch of grapes; the Satyr is moving rapidly to the right, and raises his right hand towards his face as if shading his eyes from the sun; he wears a wreath and a panther's skin knotted round his neck; in his left hand he holds a *thyrsus*; in front of Dionysos stands Ariadnê, or another Mænad, holding in her right hand a *thyrsus*; both the female figures have their hair bound with a radiated *ampyx*, and wear earrings, necklaces, and talaric *chitons*, girt at the waist, and richly embroidered, on the breast, with the wave pattern, and round the skirt with a black border engrailed on the inner edge; the Mænad on the right wears armlets; on the extreme left a branch, and above the heads of the figures clusters of berries

or leaves: 2. rev. three youthful male figures conversing; they are beardless, and wear mantles; on the right two stand, face to face, conversing; the third follows on the left; in front of his head a *pyxis*. R.P.K.

1321. KRATÊR. CCXIV. 1 ft. $2\frac{1}{10}$ in. by 1 ft. $3\frac{1}{10}$ in. Design red on a black ground with accessories in white; 1. Bacchic *thiasos*; on the left a youthful male figure moving rapidly to the left, and holding in his right hand a *thyrsus*; he looks back at a Mænad, who is pursuing him, and to whom he holds out an *oinochôê*; he is beardless, and wears a diadem and a wreath; a bordered *chlamys* hangs from his shoulders; on the *oinochôê* is painted a naked male figure, black on a red ground; the Mænad pursuing him stretches out her right hand as if to catch him, holding in her left a *tympanon*; her hair is gathered into a knot behind, and bound with an *opistho-sphendonê*, radiated over the forehead; she wears earrings, a beaded necklace, armlets, a bordered *chiton* girt round the waist, and sandals; her *tympanon* is ornamented with a star in the centre, and encircled with white bells; a youthful male figure follows her, holding in his left hand a twisted stick; he is beardless, his diadem is cross-banded, his bordered *chlamys* is twisted round his left arm: 2. rev. three youthful athletes standing together conversing; all three are beardless, and wear diadems and bordered mantles; on the left a figure with both arms muffled in his mantle; before him stands a figure having his right arm and shoulder uncovered, and holding in his right hand a staff; behind this figure stands the third, his arms muffled in his drapery.

1322. ——— CCXIV. 1 ft. $3\frac{1}{8}$ in. by 1 ft. $3\frac{1}{2}$ in. Design red on a black ground with accessories in white; 1. Apollo, Dionysos, Mænads, and Satyrs; in the centre of the scene, which is on a mountain side, probably at Delphi, is Apollo, seated, holding in his right hand a *chelys*, in his left a laurel branch; his hair falls in long ringlets, and is wreathed with laurel; he wears a short *chiton*; over his left shoulder hangs the end of an embroidered and bordered *peplos*, the remainder of which is thrown over the rock on which he is seated; he turns round to look at Dionysos, who is seated on the left of the scene on the same level; this latter is beardless, his hair falls in long ringlets, and is bound with a broad sash, *tainia*, and an ivy wreath; he wears a short

chiton; a *peplos* richly embroidered, and bordered with the wave pattern, is thrown on the rock under him; in his right hand he holds a *keras*, in his left a *thyrsus*; above and below him, branches of ivy; before him, on a lower level, is a youthful Satyr offering a *kantharos* to Apollo with his left hand, while his face is turned towards Dionysos; the back of his head is formed into a satyric mask looking towards Apollo, but the entire head and neck have been restored; in his right hand he holds an *oinochoë*; he is beardless, and wears a short *chiton*; over his left shoulder hangs a panther skin; his *kantharos* is encircled by an ivy wreath; in front of him is a low altar or *thymellë*, on each side of which are ivy branches; above him a Mænad offering fruits to Apollo in a large flat basket; she appears to be ascending a path in the mountain side above the two seated deities; her figure terminates at the knees, this peculiarity in the design being probably meant to show that her legs are intercepted from view by the mountainous ground at the side of the path; she leans forward as if to take breath, resting her right hand on her hip; her hair is bound with an embroidered and radiated *opistho-sphendonë*; she wears earrings, and a *chiton* girt at the waist and richly embroidered with the wave pattern on the bosom; from her basket hang wreaths; opposite to her, on the right, is the Seilénos, Dithyrambos, seated on the rock, looking round towards Dionysos; with his left hand he plays on the lyre; his hair is ivy-wreathed; he wears a short *chiton*; below this figure and on the lowest ground in the scene stands a Mænad, perhaps Opôra, offering to Apollo a flat basket full of fruits; she leans forward, resting her right hand on the rock before her; her hair is bound with a radiated *ampyx*, and gathered into a club behind; she wears earrings and a talaric *chiton*, embroidered and richly bordered on the breast and skirt with the wave pattern and a row of rays placed side by side; the *chitons* of the male figures in this scene are transparent, and hardly reach to the knees, being sewn between the thighs, so as to form a kind of loose drawers: 2. rev. three youthful athletes conversing; all are beardless, and wear diadems and mantles; the central figure stands enveloped in his drapery, looking at the figure on the right, who holds out in his right hand a strigil from which hangs a *lékythos* (the *xystro-lékythos*); his right arm and side are not covered by his mantle, under which he wears a *chiton* with short sleeves;

between these two figures a fluted pillar or term; the figure on the left advances his right hand as if speaking; his right arm is withdrawn from his mantle, and like the figure on the right he wears a *chiton*. *H*.

D'Hancarville, II, Pl. 68. Passeri, II, Tav. 103. Inghirami, Vasi Fitt. Tav. cxcvi. Lenormant et De Witte, Mon. Céram. II, Pl. 74 A.

1323. KRATÉR. CXXIV. 1 ft. $3\frac{1}{10}$ in. by 1 ft. $4\frac{1}{10}$ in. Design red with accessories in white on a black ground. 1. Judgment of Paris; on the left Paris seated on a rock, at his side a sheep couching and looking up; he is beardless, and wears a *petasus* hanging at his back, and a bordered *chlamys* fastened by a *peroné* on his breast; in his right hand he holds two spears, with his left he draws forward his *chlamys*; above him is a branch representing the woody heights of Mount Ida; before him stands Hermès looking towards him, his right elbow leaning on a *stélé*; he wears a *petasus* hanging at his back and a bordered *chlamys* fastened by a *peroné* on the breast; in his right hand he holds his *caduceus*; behind him, higher up on the side of the mountain, is Aphrodité, seated, holding in her left hand a *phiale*; her head is bound with a radiated *ampyx* and a frontlet of beads; she wears a necklace, armlets, a talaric *chiton*, and a *peplos*, both bordered; her *peplos* is drawn over her head behind; she looks towards Paris; below her stands his dog; behind Paris and on the extreme left stands Héra, attired like Aphrodité, and holding in her left hand a sceptre surmounted by a lotos flower; the sheep, the fruit on the branch, the *petasi* of Paris and of Hermès, the *phiale* of Aphrodité, and the ornaments of all the figures, are painted white: 2. rev. three youthful athletes, standing, conversing; in the centre a naked figure stands to the front, holding in his right hand a strigil, in his left a stick; his left foot is raised on a piece of rock; before him is a *stélé*; on either side a figure enveloped in a bordered mantle turned towards the centre figure; all three are beardless; above hang two pairs of *haltères*. *T*.

Visconti, Mus. Pio-Clem. IV, Tav. A. Millingen, Anc^t. Uned. Mon. Pl. xvii. See also Welcker, Annali dell' Inst. Arch. xvii, p. 182.

1324. ——— CXXIV. 1 ft. $3\frac{1}{4}$ in. by 1 ft. $3\frac{3}{10}$ in. Design red and white with accessories in yellow on a black ground; 1. *thiasos* of five figures moving rapidly forward to the right on rocky ground; on the right, a Satyr leading the

way; he looks back at his companions, holding up in his right hand a *kantharos*, in his left a *thyrsus*; next to him a Mænad, also looking back, as if calling to her companions; in her right hand she brandishes a *thyrsus* held with the head downwards and bound with a *tainia*, her hair is bound with a wreath; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and a fawn's skin, *nebris*, knotted over the left shoulder; her *chiton* is richly ornamented round the neck with deep bands of rays; round the skirt is a honeysuckle border, below which a row of bunches of grapes; in front of her an Ionic column on a plinth, and a flower; behind her follows another female figure, perhaps Ariadnê, holding up in both hands a *tympanon*; her hair is drawn back from her face, and tied with a diadem behind; over her forehead is a radiated *ampyx*; she wears earrings, a necklace, armlets, a talaric *chiton*, and a *peplos*; her *chiton* is embroidered like that of the Mænad last described; her *peplos* is bordered with the wave pattern and honeysuckle; over her head is an ivy branch; behind her follows a Satyr, Kômos or Marsyas, playing on the double flutes; in front of him a tendril; the scene is closed on the left by a Mænad, dancing and holding out in her left hand a *tympanon*; her headdress is like that of Ariadnê; she wears earrings, a necklace, armlets, and a talaric *chiton*, girt at the waist; with her right hand she raises the edge of her drapery over her shoulder; her *chiton* is richly embroidered with a deep border of wave pattern and honeysuckle ornament; her girdle is covered with white studs, and has long ends hanging down; the two Satyrs are beardless, and wear wreaths on their heads and short transparent drawers covering the loins and thighs; the inner markings of these figures seem retouched; the *tympana* are ornamented on the face with a laurel wreath, ribbons hang from the rim; the flesh of Ariadnê, her *tympanon*, and some of the accessories, are painted white: 2. rev. three youthful male figures standing conversing; the one on the left advances his right hand, addressing his companion, who faces him, holding in his right hand his staff; between their heads a *pyxis*; on the right another youth holding up in his right hand a strigil; all three wear diadems rising up to a point over the forehead, and mantles which leave the right arm and shoulder free. H.

1325. KRATÊR. CCXIV. 1 ft. $3\frac{4}{10}$ in. by 1 ft. $3\frac{4}{10}$ in. De-
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sign red and white on a black ground; 1. Bacchic *thiasos*; in the centre of the scene the youthful Dionysos marching to the right, holding up in his right hand a *kantharos*; over his left shoulder his *thyrsus*; he is beardless, his hair is ivy crowned; a *chlamys* hangs from his shoulders; in front of him a Mænad and a Seilénos, behind him a Mænad and two Seilêni; the Mænad in front of him rushes forward, looking back and waving her right hand as a signal for the rest to follow; in her left hand she holds a torch; in front of her, and on the extreme right, is an ithyphallic Seilénos dancing and stretching out his right hand towards Dionysos; in front of him a plinth; at the side of the god, but on a lower level, is a Seilénos of shorter stature than the others, marching along and playing on the double flute; he is probably Kômos, Marsyas, or Briachos; on the extreme left is an ithyphallic Seilénos waving his arms; a Mænad rushes before him to the right, striking at him as she passes with the butt end of her *thyrsus*; on her left arm she wears a panther's skin as a shield; at her feet lies a *keras*; both the Mænads have their hair drawn back into a knot behind, with a ringlet in front of the ear; they wear earrings, necklaces, sandals, and talaric *chitôns*, over which is an upper garment embroidered and ornamented with a broad black stripe, which encircles the neck and passes down the front between the breasts and round the waist; this stripe is engrailed on the inner edge; the breasts are marked by a circular black spot encircled by a row of dots; the Mænad in front of Dionysos wears armlets, and has the skirt of her *chiton* encircled by a deeply engrailed black border; the flesh of the female figure is painted white; the Seilêni are bald over the forehead: 2. rev. a winged Nikê standing between two youthful male figures; one of them advances his right hand, which she is about to clasp with both hers; her hair is gathered into a knot behind; she wears a talaric *chiton*, which is girt at the waist, and leaves the right shoulder bare; both the male figures are beardless, and wear mantles which leave the right arm and shoulder bare.

1326. KRATÊR. CCXIV. 1 ft. $3\frac{5}{16}$ in. by 1 ft. $4\frac{5}{16}$ in. Design red with accessories in white on a black ground; 1. Apotheôsis of Hêraklês; he is represented in a *quadriga* driven by Nikê; he is seated, his left leg hangs down between the wheels very near the ground; with his right hand he

holds the *antyx* of the car; in his left he holds a club; he wears a laurel wreath; a *chlamys* is thrown over his shoulders, the ends flying behind him; the Nikê has her hair bound with an *opistho-sphendonê* radiated over the forehead; she wears earrings, a necklace, armlets, and a talaric *chiton* embroidered on the breast; in her right hand she holds a goad; the headstalls, collars, and traces of the horses are studded with white spots; the *antyx* and frame of the chariot are marked with great distinctness; Hermês precedes the horses, raising his right hand and turning the end of his *caduceus* towards them to guide them; he wears a laurel wreath and diadem, a *petasus* hanging at his back, and a *chlamys* bordered and fastened on the breast by a *peronê*; below him are two laurel branches; at the side of the *quadriga* is Olympus represented by a Doric tetrastyle temple: 2. rev. three youthful athletes standing together; in the centre a figure looking to the right, and holding in his left hand two spears; above his left arm hangs a strigil; behind him, on the right, a figure moving to the left, and holding up in his left hand an *aryballos* suspended from a string; he wears a diadem; behind him is a *stêlê*, or term; on the left a figure advancing in a contrary direction, holding out in his left hand a strigil and a large *aryballos*, suspended by a thong [the *xystrolékkythos*]; his right hand is drawn back behind his head, and holds some object, the form of which is obliterated.

Paseeri, III, Tab. 276.

1327. KRATÊR. CCXIV. 1 ft. $3\frac{2}{10}$ in. by 1 ft. $4\frac{2}{10}$ in. Design red and white on a black ground; 1. Meeting of Hêraklês and Athênê; the hero is seated in the centre of a group of figures in a rocky scene; he turns his head round to Athênê, who stands behind him with her left arm leaning on his shoulder; before him stands Erôs holding a fruit or flower in his right hand over the head of Hêraklês, and a female figure, perhaps a local divinity, who stands with her right foot raised on a rock; she leans forward, resting her left hand on her hip and her right arm on her right thigh, as if watching the scene before her; behind Athênê a group of a youthful male figure, Iolaos (?), seated, in front of whom stands a female figure, holding up in her right hand a fruit or a flower towards his face, and resting her left on his right thigh; the male figure holds in his left hand

two spears, nearly obliterated from the design; both the female figures have their hair bound with an *opistho-sphendoné* radiated over the forehead; they wear earrings, armlets, and talaric *chitóns* bordered with black stripes, and a row of beads; over their *chitóns* falls an upper fold or garment girt at the waist and reaching to the hips; both the male figures are beardless, and wear wreaths; they are seated on their *chlamydes*, which are twisted round one thigh; Héraklès holds in his left hand his club, his sword hangs at his left side; Athênê is armed with a Corinthian helmet, the *ægis*, and a spear; her helmet is crested, and has a tall white plume on each side; she wears a talaric *chitón*, over which falls an upper fold or garment as low as the hips; both are bordered; she wears on each arm a pair of armlets; Erôs wears a radiated diadem, a necklace, armlets, and sandals; in the field are flowers; the flesh of Athênê and of Erôs, and some of the accessories, are painted white: 2. rev. three youthful male figures conversing; they wear mantles; the centre figure is enveloped in his drapery; his two companions have their right arms uncovered, holding in their right hands staffs.

Moses, Collection, &c., Pl. xiii.

1328. KRATÊR. CCKIV, 1 ft. 5 in. by 1 ft. 6 $\frac{2}{5}$ in. Design red with accessories in white on a black ground; 1. Théseus sacrificing the bull of Marathon; the hero stands at an altar nearly in the centre of the scene; on the left is the bull brought to the altar by a winged Nikê, who is placing a wreath on his head; from his horns hangs a *vitta*; on the right is a female figure, holding in her left hand an *oinochoë*, and in her right a *phialé*, on which are placed two upright branches; Théseus is beardless, and wears a wreath; a mantle covers the lower half of his body, passing round the back over the left arm; in his right hand he holds the sacrificial knife over the bull's head; in his left his club; the Nikê wears a talaric *chitón* girt at the waist, a radiated *ampyx*, earrings, and armlets; her hair is gathered into a knot behind; the figure on the left wears a talaric *chitón* girt at the waist, with a stripe, *paruphé*, down the side, earrings, a necklace, and armlets; her hair is bound with an *opistho-sphendoné*, ornamented with a row of black spots. The altar is of white marble and of oblong form, with a cornice ornamented with the egg moulding; fire is kindled on it; at either end a

block rises above the cornice, probably to keep the fuel in its place; above the heads of the figures hang two *bukrania*, to indicate that the scene takes place in front of a temple; from one of these skulls hangs a *vitta*: 2. rev. crowning of a victorious athlete; in the centre of the scene is a youthful figure, holding in his right hand a strigil, in his left a *phiale*; he turns towards a female figure, probably a Nikê Apteros, who extends towards him a wreath; between them is a *meta*; on the left is a youthful figure turned towards this group; in his right hand he holds a crooked staff; a mantle is wound round the lower half of his body, passing over his left arm and shoulder; both youths are beardless; the victorious athlete has a mantle hanging from his left arm; the Nikê wears earrings, a necklace, and a talaric *chiton* girt at the waist, and with a stripe, *paruphé*, down the side; her hair bound with an *ampyx*, and gathered into a knot behind.

From the Pourtalés Collection.

Catalogue de la Galerie Pourtalés. Paris, 1865. No. 209.

1329. KRATÉR. CCXIV. 1 ft. 3 $\frac{1}{2}$ in. by 1 ft. 4 $\frac{1}{10}$ in. Design red on a black ground; 1. the youthful Dionysos seated in a rocky scene; around him his *thiasos* of Satyrs and Mænads; Dionysos is naked and beardless; his hair falls down his neck and is bound with a sash, *tainia*, which is radiated with ivy leaves over the forehead; the rock on which he is seated is covered with his panther's skin and drapery; he holds in his right hand a *thyrsus*, and looks round towards three figures approaching rapidly from the right, a Mænad, a Satyr, and another Mænad; on the left are a seated Mænad and a Satyr; of the three figures on the right, the nearest to Dionysos is a Mænad, who advances dancing, raising her right hand to her face; at her side is a *tympanon*, in front of her a panther, who touches her *chiton* playfully with his forepaw; over her head hang two bunches of grapes; behind her a Satyr striding forward eagerly; with his right hand he points towards Dionysos, looking back at the same time at a Mænad behind him; this last figure runs forward, placing her right hand on his shoulder; before her a vine, from which hangs a bunch of grapes; all three figures carry a *thyrsus* in their left hands; of the two figures in front of Dionysos the Mænad is seated on ground rather higher than the god; she balances a *tympanon* edgeways on her left hand, and looks round towards Dionysos; the Satyr

below her runs forward, stretching out both hands to catch the panther; the three Mænads have their heads bound with radiated *ampykes*, and wear earrings and talaric *chitons* girt at the waist; round the neck and the skirt these *chitons* have a rich border of wave pattern (red on a black ground), and a row of parallel vertical black bars; the Satyrs are bearded, and wear ivy wreaths; the *tympana* of the Mænads are encircled by a black rim: 2. rev. three youthful male figures standing conversing; all are beardless, and wear diadems and mantles; the figure on the right holds in his right hand a staff; the figure facing him advances his right hand as if speaking; both these figures have their right arms uncovered; between them hangs a *puzis*, below which is a ball; the third figure stands on the left behind his companions, and has his arms muffled in his drapery; in front of his face a pair of *halières*. *H.*

D'Hancarville, iv, Pl. 180. Inghirami, Vasi Pitt. ccxcii.

1330. KRATÉR. CCXIV. 1 ft. 5 $\frac{2}{3}$ in. by 1 ft. 5 $\frac{1}{4}$ in. Design red and white with accessories in yellow on a black ground; 1. Dionysos seated in a chair in the centre of a group of figures; before him is a female figure richly attired, probably Ariadnê, and a winged Nikê; behind him a Mænad followed by a Seilênos; Dionysos is bearded, his hair falls in long tresses on his shoulders, and is bound with a radiated *ampyx*; over his lower limbs is thrown a *peplos*; in his left hand he holds a *thyrsus* bound with a *tania* and with a sharp pointed spur projecting at the side, from which hangs a bunch of grapes; Ariadnê looks back at Dionysos as she moves away from him; she has long hair falling down her back behind, and bound with a radiated *ampyx*; she wears earrings, and a talaric *chiton* bordered and striped down the front and with richly embroidered and looped-up sleeves; over it an upper garment falls to the hips, girt round the waist and fastened on each shoulder by a circular *peronê* or clasp; her *peplos* falls over her shoulders and is drawn forward with both hands, her girdle is ornamented with yellow studs, her necklace has two rows of pendants; Nikê has her hair drawn back from her face and gathered into a knot behind; it is bound with a diadem radiated and beaded; she wears earrings, a necklace of beads, armlets, a transparent *chiton* with sleeves, and a bordered *peplos*; she places her right hand on the shoulders of Ariadnê; her *chiton* is sup-

ported by bands under the arm; at her feet a small tripod; the Mænad standing behind Dionysos holds in her left hand over his head a white *phiale* ornamented with the egg moulding, placing her right hand on his shoulder; her hair is bound with an *opistho-sphendoné* and a diadem; she wears earrings, a beaded necklace, armlets, and a talaric *chiton* with bands passing under the arms, and with an upper fold or garment girt at the waist and reaching to the hips; her garment and that of Ariadné are embroidered, and have a double stripe down the front; the Seilénos behind her dances, waving his left hand and holding in his right a *phiale*; he is bearded, and wears a laurel wreath; a panther's skin is knotted round his neck; at his feet lies a *tympanon* fringed round the edge; the flesh of Ariadné and of Nikê, the chair, the *tympanon*, the *phiale*, and other accessories, are painted white; over the head of Dionysos a star; on a line with which, over the heads of the other figures, a row of flowers: 2. rev. Thetis and the Nêreids conveying the armour of Achilles across the sea; the first figure on the left is seated sideways on a dolphin, and holds up in both hands the cuirass; her hair is bound with a radiated *ampyx* and rises in a mass of ringlets over the forehead; she wears a beaded necklace, armlets, a talaric *chiton*, bordered and striped down the sides and girt at the waist, and a *peplos* thrown over her lower limbs; her *chiton* is fastened by a circular *peroné* on each shoulder; her girdle is ornamented with white studs; she looks towards the centre of the scene, and her dolphin moves in the same direction, so as to face Thetis, who follows riding on a Hippocamp, and bearing on her left arm the shield; the hair of the goddess is bound with a radiated diadem and gathered into a knot behind; she wears earrings, a necklace, and a talaric *chiton*, over which falls an upper fold or garment to the hips, girt at the waist; her *chiton* is bordered with the wave pattern, below which, on the breast, is a row of five flowers; the Hippocamp is composed of the forehead of a horse united behind the shoulder with a fish's tail; immediately behind the legs are a pair of fins; the shield is Argolic, with the device of a snake encircled with the wave pattern, black on a white ground; in front of this figure is Erôs, floating in the air and pointing to the Nêreid with the cuirass, as he looks back at Thetis; his hair falls in ringlets over his shoulder, and, rising in a mass over the forehead, is bound with a radiated diadem; behind

Thetis is another Nêreid, seated on another kind of sea monster; her hair is bound by an *opistho-sphendonê*; she wears a necklace, armlets, a talaric *chiton*, striped down the front and girt at the waist, and a bordered *peplos*; her girdle is ornamented with white spots; with her right hand this Nêreid caresses the head of the monster on which she rides; the forehead of this monster somewhat resembles that of a horse, but the head terminates in a sharp snout; under the jaws hang two fins, the neck is covered with scales, and has an erect fin instead of a mane; instead of the fore legs hang down two long fins; the sea in this scene is represented by an irregular base line of wave pattern, above which are four prickly fish and scattered white strokes, probably representing the spray on the surface; the body of Thetis, the forehead of the Hippocamp, the cuirass, the shield, the fish, and accessories, are painted white; over the head of Thetis is a star; and in a line with the heads of the other figures flowers. *H.*

D'Hancarville, III, Pl. 76 and Pl. 118. Moses, Collection, &c. Pl. xiv. Inghirami, Galleria Omerica, II, Tav. 166 (reverse only). Overbeck, Gallerie heroisch. Bildwerk. Abbildung. Taf. xviii. fig. 8.

1331. KRATÈR. CCXIV. 1 ft. 8 $\frac{2}{3}$ in. by 1 ft. 8 in. Design red and white on a black ground; 1. the initiation of Hêraklês and of the Dioskuri in the lesser mysteries at Agra; on the extreme right, Triptolemos is seated in his winged car drawn by two serpents; advancing his right hand, as if speaking, he looks up towards Persephonê, who stands before him, half turned to the left, and holding in her right hand a torch; in front of her, and nearly in the centre of the composition, is Dêmêtêr seated, turned to the left, but looking round towards Triptolemos; in her left hand she holds a sceptre; behind her, in the background, is Artemis, holding in her right hand a torch, and advancing her left, while she looks towards Triptolemos; opposite to Artemis, on the right, is Hekâtê, moving towards the centre of the scene and looking back at one of the Dioskuri, whom she is leading forward from the extreme right of the scene with her left hand, while with her right she holds a torch; in front of the head of the Dioskuros is a star; corresponding with this figure, on the extreme right, is the other Dioskuros, moving forward towards the centre; below him, in the foreground, is Hêraklês moving towards the centre of the scene, but looking back; in his left hand he holds his club; in the extreme

distance, at the top of the composition, is a mountain, represented by an uneven line, above which appear the architrave and upper part of the columns of a Doric edifice, probably the temple of Dêmêtêr at Agra; Triptolemos is nearly naked; the end of his mantle, on which he is seated, hangs in front of his left shoulder; his hair is bound with a laurel wreath, and hangs in long tresses over his shoulders; Persephonê has long hair hanging down her back and bound with an *ampyx* ornamented with two rows of pearls; she wears earrings, a necklace, armlets, sandals, and a transparent *chiton* looped on the sleeves, over which is a *peplos* wound round the upper part of the body; Dêmêtêr has a head-dress similar to that of Persephonê, and wears earrings, a necklace, armlets, and a talaric *chiton*, over which falls a *diploidion*; at her side is a footstool; Artemis and Hekâtê wear succinct *chitons*, reaching to the knee, and hunting boots, *endromides*; their *chitons* have a broad embroidered band over the bosom; Artemis wears a *chlamys* hanging over the right shoulder; her girdle is ornamented with white studs; her hair is short and bound with a diadem and laurel wreath; Hekâtêh as a head-dress nearly similar; her hair is rather longer; Hêraklês and the Dioskuros on the right wear mantles hanging from their arms; the Dioskuros on the left has his mantle wound round his lower limbs, and passed over his left shoulder; he is of smaller stature than the other Dioskuros, and has no star; all three have short hair bound with a wreath, and hold in their right hands a kind of *fasces* ornamented with projecting knobs, and probably formed of palm branches bound together; at the feet of Persephonê lie two small oblong objects marked with diagonal and transverse lines; the body of Dêmêtêr, the body and *chiton* of Persephonê, the *fasces* of the Dioskuri and of Hêraklês, the snakes, and the architecture are painted white: 2. rev. Dionysos, Ploutos, and other figures; in the centre of the scene is a vine, under the shade of which Dionysos and Ploutos recline on a couch, over which is strewn a panther's skin; on the right is a Seilênos bearing a torch, and leading forward Hêphaistos, who staggers as if intoxicated, and moves towards the central group; on the left are a female figure and a Seilênos bringing fruits to Dionysos, and a seated female figure on the extreme left holding in her right hand a dish of fruit; below the couch is Erôs playing with a swan; Dionysos, who is seated

on the left, turns his head to look at his companion, holding in his right hand a *thyrsus*; his hair falls in long tresses over his shoulders; he wears a diadem and an ivy wreath, with a cross band passing over the back of the head; a mantle covers the lower half of his body; his companion is beardless, and has short hair bound with a laurel wreath; a mantle covers his lower limbs; he looks towards Dionysos, holding in both hands a *keras* ornamented round the mouth with the egg pattern; a row of fruits appears above it; the female figure standing in front of Dionysos wears earrings, armlets, and a talaric *chiton*, over which falls a *diploudion* with *pteruges* bordered with black and open under the arm; her hair is bound with a frontlet of ivy, the long ends being drawn back and fastened with a string; in her left hand she holds a flat basket full of fruit, extending her right hand over the head of Dionysos as if placing something on it; the female figure seated on the extreme left has her hair drawn back, and fastened like the figure last described, and wears a radiated *ampyx*, armlets, and a talaric *chiton* girt at the waist; she holds in her right hand a dish of fruit; her body is turned to the left, while she looks round to the right, drawing forward with her left hand the hem of her *chiton* over the left shoulder; below her is a Seilénos bringing a dish of fruits to Dionysos; a *nebris* hangs from his left arm; his head is bound with an ivy wreath; the Seilénos on the right is also ivy-crowned; he turns towards Hêphaistos, whom he supports; this last figure is bearded and ivy-crowned; from his shoulders hangs a mantle; in his left hand he holds a *pelekys* inclined over his left shoulder; his right arm is passed over the shoulders of the Seilénos; the Erôs below the reclining figure holds in both hands a string, the other end of which is held by the swan in his bill; behind this figure is an ivy branch, and in the field flowers; the figure in front of Dionysos, the Erôs, the *keras*, the wreaths, and other accessories are painted white. *Sta Agata De' Goti. P.*

Cat. Pourtalés, No. 106. Engraved, Panofka, Cabinet Pourtalés, Pl. xvi.-xvii. Lenormant and De Witte, Mon. Céram. iii, Pl. 63 A. Gerhard, Anthesterien, in Abhandl. d. k. Ak. d. Wissensch. zu Berlin. 1858. Taf. iv. K. O. Müller, Denkmäler d. A. Kunst. II, Taf. x, No. 112.

1332. KRATÊR. CCXIV. 1 ft. 1 $\frac{2}{3}$ in. by 1 ft. 1 $\frac{1}{8}$ in. Design red with accessories in white on a black ground; 1. *Lampadêphoria* (?), four male figures, two of whom hold

torches; on the right a youthful male figure, looking back as he hastens away, and holding up his right hand, in which is a chaplet of beads; in his left he holds a torch; next to him a bearded figure, also moving to the right, but looking back and beckoning with his right hand; in his left he holds a torch; next, a beardless figure moving to the left, but looking round to the bearded figure; the fourth figure stands on the extreme left in an attitude of attention, looking towards the bearded figure; in his hands he holds a chaplet of beads; all four wear radiated diadems or wreaths, and *chlamydes*; 2. rev. three female figures standing conversing; all wear diadems and *pepli*; the central figure holds up in her right hand a mirror, facing the figure on the right; between them a *pyxis* and small *phiale*, below which another *pyxis* and *phiale*; the third figure follows on the left, holding in her right hand a mirror; in front of her a ball. The mirrors and other accessories in the field seem retouched. *H.*

Passeri, III, Tab. 230.

1333. KRATÉR. CCXIV. 1 ft. $2\frac{1}{10}$ in. by 1 ft. $2\frac{1}{10}$ in. Design red with accessories in white and crimson on a black ground; scene from a comedy, perhaps a parody on the myth of Atlas; 1. on the right stands an old bearded Seilênos, poised on his left leg, and supporting on his head a large vase or basket in the form of the Atlantean hemisphere; he stretches out both hands, in order to balance himself better; before him stands a youthful male figure, holding up the forefinger of his right hand, as if directing the movements of the Seilênos, and holding out in his left hand two apples; his left elbow rests against his stick; he has long hair flowing down his neck and bound with an embroidered sash, *tainia*, and an ivy wreath; a bordered mantle is twisted round his left arm and right thigh; he wears shoes reaching to the ankle and studded with white buttons; the Seilênos has white hair and a long white beard; he wears a tight-fitting jerkin, coloured crimson, *anaxyrides*, and tight sleeves; down the arms and legs is a stripe; he has a large *phallos*, also coloured crimson; the white and crimson of this figure seem retouched; the basket on his head is ornamented with concentric rows of honeysuckle and other patterns; 2. rev. a youthful male figure standing, conversing with a female figure, face to face; both wear wreaths, mantles, and shoes reaching to the ankle; the male figure

stands on the left, holding in his right hand a branch; the female figure has a veil drawn over the back of her head. *H.*

D'Hancarville, rv, Pl. 118.

1334. KRATÊR. CCXIV. 1 ft. $1\frac{8}{10}$ in. by 1 ft. $1\frac{7}{10}$ in. Design red on a black ground, with accessories in white; 1. *Symposion*, or banquet of four youthful figures in an arbour; they recline on couches under the shade of a vine; on the right a figure leaning on his left elbow, his right arm thrown back so as to support his head; next, a figure half turned towards him, holding in his right hand a *rhyton*, in his left a deep cup; both these figures wear wreaths; next, a figure holding in his right hand a *phiale*, and looking towards the fourth figure, who turns half round to look at him; this last figure wears a wreath; above him Erôs, floating in the air, places on his head a diadem; Erôs also wears a wreath; all these figures are beardless; over their lower limbs are thrown embroidered mantles; at the foot of the couch and on the extreme left is a youthful beardless figure, kneeling and playing on the *tympanon*; he wears a wreath; in front of the couch are two small tables, on which are fruits; the figures are in very bad condition, and their sex is not clearly distinguishable: 2. rev. three youthful athletes standing conversing; the central figure holds in his right hand a strigil; he and the figure on the left face the figure on the right; all three wear bordered mantles. *H.*

D'Hancarville, rv, Pl. 52.

1335. ——— CCXIV. 1 ft. 1 in. by 1 ft. 1 in. Design red and white on a black ground; 1. Bacchic scene, in the centre of which is Ariadnê seated, holding in her left hand a *thyrsus*; her right elbow rests on a rock; before her Erôs floating in the air, and holding out towards her a wreath; behind him, on the extreme right, is an ithyphallic Satyr moving out of the scene, and looking back at Ariadnê; he raises his right hand, as if saluting her; in his left he holds a *thyrsus*; behind Ariadnê is another Satyr moving rapidly to the left, but looking towards her; his left hand is raised above his head, balancing in the composition the upraised right arm of the Satyr opposite; between his legs a laurel branch; behind him a Mænad seated, holding in her right hand a *tympanon*, and drawing forward with her left the edge

of her drapery over her left shoulder; this figure and Ariadnê have their hair bound with a radiated diadem and drawn back, the long tresses tied at the roots and flying behind; they wear talaric *chitons* girt at the waist, bordered round the waist with the wave pattern, and embroidered; the flesh of Ariadnê is painted white; she wears earrings; both the Satyrs are beardless; their hair and that of Erôs falls in ringlets, and is bound with a radiated diadem; over the centre of the scene two bunches of grapes; 2. rev. a group, representing Nikê standing between two athletes; the female figure is winged, and wears a talaric *chiton* girt at the waist and bordered with the wave pattern; on her right arm an armlet (?); her hair is drawn back and gathered into a knot behind; she extends her hands towards the youthful male figure in front of her, as if she held out to him a wreath; between them, opposite their faces, an oblong *pyxis*, and, lower down, a ball; both the male figures are beardless and wear mantles; the one behind Nikê holds in his hand an *aryballos* suspended by a thong; opposite his face a pair of *haltêres*. *H.*

1336. KRATÊR. CCXIV. $12\frac{2}{10}$ in. by $13\frac{4}{10}$ in. Design red on a black ground; 1. Bacchic *thiasos*; on the right a Satyr seated on a fawn skin, and holding in his left hand a *thyrsus*; he extends his right hand towards a Mænad in front of him, who holds up in her left hand a *tympanon*; behind her, on the left, is a Satyr, placing both hands on her right shoulder; behind him hangs a bunch of grapes; on the extreme right is a Mænad moving out of the scene; her left hand is raised; in her right she holds a *thyrsus*; on the extreme left, and moving in the contrary direction, is a Mænad holding up a *tympanon*; the Mænads wear talaric *chitons* with engrailed borders; their hair is drawn back and gathered into a knot behind; the two at either extremity of the composition have the *nebris* hanging from their left arm; 2. rev. a composition nearly similar to that of the reverse of No. 1335, Nikê standing between two youthful male athletes; Nikê extends both hands towards the youth on the right; between this pair, on the level of the heads, a ball; Nikê wears a talaric *chiton*; the two youths wear talaric *chitons* and mantles. This side of the vase is much defaced. *H.*

D'Hancarville, iv, Pl. 107. Inghirami, Vasi Pitt. Tav. cccxl.

1337. KRATÉR. CCXIV. 1 ft. $\frac{1}{10}$ in. by 1 ft. 1 $\frac{1}{10}$ in. Design red with accessories in white on a black ground; 1. Bacchic *thiasos*; two Mænads and three ithyphallic Satyrs dancing; on the extreme left a Satyr places his left hand on the back of a Mænad to draw her towards him, and moves to the left; he is bearded; the Mænad throws back her head, dancing and playing with the *krotala*; between the heads of these two figures appears the upper part of an Ionic column; between the Satyr's feet a heap of rocks; on the right of this group a Satyr, Kômos, Marsyas, or Briachos, playing on the double flute; a Mænad approaches him, placing her right hand on his head; her hair is drawn back and gathered into a knot behind; on the extreme right, and behind this group, a Satyr dancing and holding up the forefinger of his left hand; on his right shoulder he bears a torch; at his feet a *keras*; both the Mænads wear talaric *chitôns* girt round the waist and bordered, round the skirt with a black stripe, round the neck with a radiated band: the flesh of the Mænad on the right and the Ionic column are painted white: 2. rev. three youthful male figures standing conversing; all three are beardless and enveloped in mantles; the central figure stands facing the figure on the right, who holds in his right hand a staff; the figure on the left holds up a ball marked with a cross, in each of the four angles of which is a dot. *H.*

D'Hancarville, III, Pl. 90.

1338. ——— CCXIV. 12 $\frac{1}{10}$ in. by 12 in. Design red on a black ground; 1. Aurora driving at speed a *triga*, or chariot with three horses, two of whom are Phaethôn and Lampos; the third, a white horse, is probably Pêgasos, as the *paréoros*, or "outrigger;" Aurora wears a diadem and a talaric *chitôn* girt at the waist; her *peplos* is flying behind her; the collars, *lepadna*, of the horses are ornamented with studs: 2. rev. three male figures, face to face, conversing; they wear mantles; their heads are nearly obliterated. *T.*

1339. ——— CCXIV. 1 ft. 1 $\frac{1}{10}$ in. by 12 $\frac{1}{10}$ in. Design red on a black ground; 1. The contest of Thêseus with a Centaur; the Centaur is retreating to the right, and turns round to hurl a rock at his pursuing foe, holding out a deer-skin on his left arm as a shield; Thêseus advances, hurling with his right hand a *candelabrum*, and holding out his *chlamys* on his left arm as a shield; he is beardless; his long hair is

gathered up under a diadem, after the fashion called *Théséïs*; his *chlamys* is bordered and ornamented with a zigzag line between two rows of dots; behind him a branch; 2. rev. two youthful male figures standing facing each other; between them a fluted *stélê*; they are beardless, and wear bordered mantles; the figure on the right holds in his right hand a *thyrsus*; behind him hangs a fillet; behind the opposite figure a square piece of cloth ornamented with horizontal bars, two rows of dots, a zigzag, an embattled line, and a fringe; between the pair hangs in festoon a *tainia* or sash; two holes have been anciently drilled on each side of one of the handles. *T.*

Passeri, III, Tab. 252.

1340. KRATÊR. CCXIV. $12\frac{5}{16}$ in. by $12\frac{4}{16}$ in. Design red with accessories in white on a black ground; 1. Dionysos preceded by a Satyr bearing a torch; Dionysos is beardless, his hair is bound with a wreath, and falls in long ringlets; he wears earrings, armlets, a beaded shoulder-belt, a circlet round the thigh, and shoes fastened on the ancles; from his left arm hangs a bordered *chlamys*; in his right hand he holds a bunch of grapes (?), in his left a *thyrsus* tied with a sash; the Satyr has long hair, and wears a wreath, armlets, a beaded shoulder-belt, a circlet round the thigh, and shoes fastened on the ancles; he moves forward as if exploring the way by the light of his torch; between these two figures hangs a sash; 2. rev. two youthful male figures standing conversing; both are beardless and wear diadems, mantles, and shoes tied at the ancles; one holds out in his right hand a wreath; in his left is a staff, round which is a spiral line; the other leans against his staff, as if listening to him; his arms are muffled in his mantle. *H.*

1341. ——— CCXIV. $9\frac{1}{16}$ in. by $8\frac{2}{16}$ in. Design red on a black ground; 1. Héraklês and Omphalê; on the right the hero is seated in an attitude of repose, on rocky ground, over which is spread his lion's skin; his hands are stretched forward over his club, which leans against his knees; at his left side hangs his quiver; he is beardless; his head is bound with a radiated diadem; Omphalê is seated on a chair; she wears a necklace and a talaric *chiton* and a *peplos*; her head is covered with a kind of coif, from which the hair escapes in bushy masses on the temples; the coif seems to be bound

with a diadem; the top of the chair is ornamented at each corner with the honeysuckle ornament; she turns towards Hêraklês, drawing forward the edge of her veil over her right shoulder; 2. rev. Athênê standing to the right; she is armed with a crested helmet, a buckler ornamented with a star, and a spear held in her right hand; she wears a talaric *chiton* drawn over her girdle. *P.*

Cat. Pourtalès, No. 146.

1342. KRATÊR. CCXIV. $10\frac{1}{10}$ by $10\frac{8}{10}$ in. Design red with accessories in white on a black ground; 1. a youthful Satyr, advancing rapidly to the left, and looking back at another who follows him; in his right hand he holds in front of him a *keras*; his left is raising one end of a *chlamys*, the other end of which is thrown over his right arm; his hair is bound with a wreath; the Satyr who follows him holds out in his right hand a torch; in his left hand is a *thyrsus*; his hair is bound with a wreath; 2. rev. two youthful male figures standing conversing; both are beardless and wear bordered mantles; the one on the right has his right arm and shoulder bare; in his right hand is a staff, *baktron*; the figure facing him has his hands muffled in his drapery; between them hang a pair of *haltêres*. *Bequeathed by Miss Auldjo, 1859.*

1343. ——— CCXIV. $10\frac{1}{10}$ in. by 11 in. Design red on a black ground with accessories in white; 1. a Satyr seated on a rock; before him stands a Mænad, raising the forefinger of her right hand, as if addressing him; in her left she holds up a *tympanon*; her hair is gathered into a knot behind and bound with a diadem; she wears a talaric *chiton*, over which falls an upper fold or garment reaching to the hips, and girt at the waist; the Satyr is bearded and wears a diadem; over his right shoulder is a *thyrsus*; a panther's skin is thrown on the rock on which he is seated; 2. rev. a mule advancing towards a *meta*; his head is thrown up in the air as if braying; on the *meta*, an object shaped like an egg; above the mule hang a pair of *haltêres*. *R. P. K.*

1344. ——— CCXIV. $12\frac{8}{10}$ in. by $12\frac{1}{10}$ in. Design red on a black ground with accessories in white; Dionysos and Erôs; Dionysos stands on the left, holding up by the edge a *tympanon* in his left hand; his right hand rests against his hip; his hair flows in long ringlets down his back, and

is bound with an ivy wreath and an embroidered sash, *tainia*; he wears a beaded shoulder-belt, a *peplos* embroidered and with an engraved border, and *endromides*; behind his head hangs a sash, *tainia*; the *tympanon* is ornamented with a large central black disk surrounded by smaller spots; Erôs stands looking up at him, and holding in both hands a white sash, *tainia*; his hair is bound with a wreath; he wears a beaded shoulder-belt, an armlet on the right arm, a beaded circlet on the left thigh, a *periskelis* on the left leg, and *endromides*; above his head a wreath; 2. rev. two youthful male figures standing conversing; the one on the right holds in his right hand a long narrow band or *tainia*; the one on the left holds out to him in his left hand an apple or ball; in his right hand he holds a wand; both figures wear wreaths and bordered mantles, which leave the right arm and shoulder uncovered. R. P. K.

1345. KRATÊR. CCXIV. $10\frac{1}{16}$ in. by $10\frac{1}{16}$ in. Design red with accessories in white on a black ground; 1. a farewell scene; a female figure is seated on a rock, holding out in her left hand a basket full of fruits and a wreath to a youthful warrior standing before her; the female figure has her hair covered with a coif open behind; she wears earrings, a necklace, armlets, white sandals, and a bordered talaric *chiton*, bound with a girdle, which is ornamented with white studs; above her head a branch; the warrior is armed with a Corinthian helmet, cuirass, greaves, spear, and Argolic buckler; all his armour is white; on each side of his helmet are two upright plumes; his cuirass has shoulder-straps, and is ornamented on the breast by rectangular and diagonal lines; round his waist is a broad belt, *zoster*, and under his cuirass is a *chiton* reaching to the hips; his left hand leans on his shield, in his right he holds his spear tied with a sash; on the ground behind him a shrub; between the heads of these two figures a white disk or a *phiale*; 2. rev. two youthful male figures, standing face to face, conversing; both are beardless, and wear wreaths, diadems, and bordered mantles; between them hang a *pyxis* and a fillet; behind the figure on the right a circular flower. T.

Passeri, II, Tab. 112.

1346. ——— CCXIV. $10\frac{3}{16}$ in. by $10\frac{1}{16}$ in. Design red and white on a black ground; 1. a Satyr and a Seilênos

dancing, one on each side of an ithyphallic term, over which hangs a canopy of leaves; the Seilénos is in front of the term; he draws back, raising his right hand as if in astonishment, in his left he holds a torch; the Satyr on the left is beardless and dances, looking back at the term and raising his left hand towards it; behind him a *tympanon* encircled with an engrailed ring; over his head two bunches of grapes; both figures wear wreaths; at the base of the term an altar with Ionic volutes covered with offerings; both the term and the altar are painted white; 2. rev. two youthful beardless figures enveloped in mantles, standing one on each side of an Ionic column.

1347. KRATÊR. CCXIV. 11 in. by $10\frac{3}{16}$ in. Design red with accessories in white on a black ground; 1. a female figure seated to the left on the tendril of a flower, and holding up in her right hand a *phiale* full of fruit; in her left she holds a wreath; her head is wreathed; she wears earrings, a necklace, armlets, and a mantle thrown over her lower limbs, behind her head is a floweret; 2. rev. a youthful beardless figure standing looking to the left; he is enveloped in a mantle; on either side is a tendril.

1348. ——— CCXIV. $7\frac{4}{16}$ in. by $8\frac{3}{16}$ in. Design red with accessories in white on a black ground; 1. a Hippocamp moving to the left, behind his shoulder are large fins; his neck, body, and tail are marked with rings of white dots; below a *phiale*, on either side a flower; 2. rev. a lion moving to the left; above a square object, on either side a flower. *H*.

1349. ——— CCXIV. $7\frac{1}{16}$ in. by 7 in. Design red on a black ground; 1. a female head to the left in an embroidered cap, on either side a flower; 2. rev. the same.

1350. ——— CCXIV. $9\frac{3}{16}$ in. by $8\frac{4}{16}$ in. Design red on a black ground; 1. a female head to the left covered with a cap and radiated over the forehead, on the neck a necklace, the cap is marked with red lines; on either side a flower; 2. rev. the same. *T*.

1351. ——— CCXIV. $7\frac{4}{16}$ in. by $7\frac{1}{16}$ in. Design red with accessories in white on a black ground; 1. a female head to the left ornamented with a necklace and with earrings in the form of bunches of grapes; the hair is bound with a radiated

ampyx and an embroidered coif, from which the long tresses escape behind; on either side a flower; 2. rev. the same.

1352. KRATÉR. CCXIV. $5\frac{1}{2}$ in. by $5\frac{1}{8}$ in. Design red with accessories in white on a black ground; 1. a female head to the left bound with a radiated *ampyx* and an embroidered coif, from which the long tresses escape behind; 2. rev. the same; behind the head a circular flower. T.

1353. ——— CCXIV. $8\frac{3}{8}$ in. by $9\frac{7}{8}$ in. Design red incised on a black ground; 1. Achilles surprising Tróilos at the fountain outside the Scæan Gate; the fountain consists of a Doric column, halfway down which is a spout, and below this a trough; in front is Tróilos leading a mule to drink, with his right arm over its back; in his left he holds two spears; a *petasus* hangs from his neck behind; over his left shoulder hangs a *chlamys*; behind the fountain Achilles kneels in ambush; he has long hair, and is armed with a high crested helmet, an Argolic buckler on his left arm, a spear held in the left hand, and a sword slung at his left side by a shoulder-belt; 2 rev. two youthful male figures standing conversing; both are beardless, have their hair bound with diadems, and wear mantles; the figure on the left has the right arm and shoulder bare; in his right hand a staff, *baktron*; the figure facing him has his hands muffled in his drapery; between them hangs some elliptical object, perhaps a bag. The figures on the obverse appear retouched; on the bottom of the foot incised characters, Pl. A. 1353. Presented by Captain Fellows, 1858.

1354. HYDRIA. CXL. 1 ft. $3\frac{7}{8}$ in. Design red on a black ground; the toilet of Helen; on the extreme left a female figure, probably Helen, seated on a seat; her hair falls in long tresses on her neck, and is bound with a *sphendoné*, which is radiated and ornamented with the wave pattern; she wears a talaric *chiton* girt at the waist and a bordered *peplos*; her breasts are supported by two bands crossed over the shoulders; her head is slightly thrown back, her left elbow rests on her thigh, she raises her left hand as if speaking; at her side stands a female figure holding a *pyxis* over her head; this figure stands in an attitude of attention, resting her left hand on her hip; her hair is bound with a *sphendoné* radiated and ornamented with the wave pattern;

she wears a talaric *chiton*, over which falls a *diploidion* as low as the waist, bordered with a deep black stripe and girt at the waist; the long ends of the girdle hang down and terminate in trefoils; behind this figure stands a female figure holding in her right hand a myrtle-wreath and resting her left on her hip; her hair is bound with a checquered *opisthosphendonê*, radiated over the forehead; she wears an embroidered talaric *chiton* with sleeves, over which falls a *diploidion* reaching nearly to the hips behind; her breast is crossed by a double band; behind her, and on higher ground, a seated female figure, probably Aphroditê, who holds in her right hand a sceptre, and looks back at Erôs behind her, resting her left hand on the ground by her side; this figure has her hair covered with a cap ornamented with a checky pattern, and radiated; over the forehead is an *ampyx* ornamented with the Mæander pattern; she wears a talaric *chiton*, bordered with the wave pattern and richly ornamented with the honeysuckle and other patterns; over her knees is thrown a bordered *peplos*; Erôs is flying towards her, and touches her forehead with his right hand as if crowning her; above her head, **HAI**; in the fore-ground, below her, a foot-stool; above this part of the scene hang two wreaths; one of myrtle, the other of laurel; behind Aphroditê another female figure, Peithô, leaning forward with one foot raised on a rock or rising ground; she extends her right hand towards the legs of Erôs, as he floats in the air; her hair is drawn back from her face and gathered into a knot behind; she wears a talaric *chiton* with a double stripe, *paruphê*, down the side; over which falls a *diploidion* as low as the hips; in front of her is a *calathus* full of wool; behind her stands Apollo or Paris (?) laurelled and beardless, and wearing a bordered mantle; in his right hand he holds a laurel branch; over his head, three illegible letters; behind him a female figure bearing a large *pyxis* richly ornamented; her head is bound with a coif, from which the hair escapes behind; she wears a talaric *chiton* with sleeves and a *peplos*; nearly all her drapery is restored; on the opposite side, behind the seated figure first described, a tall Ionic column, behind which is a female figure raising her right foot as if climbing a rock; her hair is bound with an *opisthosphendonê* ornamented with leaves and radiated over the forehead; she wears earrings and a talaric *chiton*, over which falls a *diploidion* as low as the hips, bordered with a broad black stripe, and girt at

the waist; above her head two pairs of vertical strokes, apparently to imitate letters; before her, on the extreme left, stands a female figure holding out to her a *lekani* or covered dish; her hair is bound with a coif, from which the tresses escape behind; she wears a talaric *chiton* with sleeves and a *peplos* with a broad, black stripe; in front of her a footstool. The drapery of these figures is much restored. *Capua. H.*

D'Hancarville, I, Pl. 30, 32. Moses, Collection, &c., Pl. xxi. Inghirami, Mon. Etrusc. v, Tav. 10. Lenormant et De Witte, Mon. Céram. II, p. 257.

1355. HYDRIA. cxc. 1 ft. 3 in. Design red on a black ground; the toilet of Aphroditê (?); in the centre a female figure seated on a rock, her right hand resting on a staff, her left on the rock; in front of her stands a female figure, Peithô (?) holding a doubtful object resembling a strigil over the head of the seated figure; on the right a youthful male figure, Adônîs (?), stands behind the seated figure holding in his right hand a mirror; the seated figure looks up at the female figure in front of her, over her forehead is an *ampyx*, her hair is gathered into a knot behind; she wears a beaded necklace and a talaric *chiton* girt at the waist, ornamented with a broad stripe, *paruphê*, down the front; the figure in front of her holds a strigil (?) in her right hand, her left is by her side; she wears a talaric *chiton*, over which a *diplodion* girt at the waist, falls as low as the hip; a broad stripe, *paruphê*, runs down the side; the youthful male figure is beardless; a *chlamys* hangs from his arms. *Bequeathed by Miss Auldjo. 1859.*

1356. ——— cxc. 1 ft. 2 $\frac{4}{10}$ in. Design red on a black ground; in the centre of the scene a female figure, Aphroditê (?), seated on a large chair, her face turned to the front; in her right hand she holds a large *pyxis*, the lid half open; before her stands Adônîs (?) resting his left elbow on a *stêlé*, and holding out a bird, probably the *ixna*, on his right hand; behind her a female figure, Peithô (?), holding a large parasol, *skiadiskê*, over her; the seated figure has her hair in long tresses and wears a veil, *kakyptra*, a necklace, armlets, a talaric *chiton* with sleeves and girt at the waist, and a bordered *peplos*; her veil falls down her back and is fringed at the bottom; her seat is ornamented with parallel bands of Mæander wave pattern and zigzags; the female figure behind her wears an *opisthosphendonê*, earrings, a

necklace, armlets, and a talaric *chiton* girt at the waist; her parasol has a twisted handle; the male figure has his *chlamys* wound round the *stêlé*. R. P. K.

1357. HYDRIA. cxc. $11\frac{1}{2}$ in. Design red on a black ground; contest of Thêseus and Antiopê; on the right of the scene the hero rushes forward, opposing his buckler to the horse of Antiopê; he is beardless and has long hair; he is armed with a crested helmet and a sword, a *chlamys* hangs from his left arm; the rim of his Argolic buckler is studded with three rows of nails; Antiopê urges her horse against him, aiming her spear at the same time; she has long hair and wears a Phrygian cap, *anaxyrides*, and sleeves of skin, and a striped and bordered *chiton*, girt at the waist and reaching nearly to the knees; she is seated on a leopard's skin; a *pelia* is fallen under her horse's feet; it is of an oval form, notched at one end, and with a handle in the centre; a hawk flies downwards between this figure and Thêseus; behind her another Amazon stooping forward to draw a bow; she has long hair and wears a Phrygian cap, *anaxyrides* and sleeves of skin, and a spotted *chiton* reaching to the knees and girt at the waist, it is bordered with the wave pattern. H.

1358. ——— cxc. $11\frac{1}{2}$ in. Design red on a black ground; the meeting of Orestês and Elektra at the tomb of Agamemnon; the tomb is a column or *stêlé* placed on three steps and with a sash, *tainia*, tied round it; on the left stands Orestês, who is beardless; in his right hand is his spear; his *chlamys*, which is bordered, is twisted round his left arm; on the other side of the *stêlé* is Elektra stooping forward to place on the steps the offerings, *kterismata*, which she bears in a *phiale* in her left hand; her hair is tied in a knot behind, she wears earrings, a necklace, armlets, and a talaric *chiton* girt at the waist and bordered; above her head a large *pyxis* ornamented with a zigzag band, a row of vertical strokes, and the wave pattern. H.

D'Hancarville iv, Pl. 86. Inghirami, Vasi Fitt. Tav. 142.

1359. ——— 1 ft. $2\frac{5}{16}$ in. Design red on a black ground; the meeting of Orestês and Elektra at the tomb of Agamemnon; Orestês is seated on a rock, before him a *stêlé* inscribed ΟΡΕΣΤΑΣ; on the other side of the *stêlé* stands Elektra holding up with both hands a *hydria*; behind Orestês Chrysothemis advances, holding up in her right hand an

embroidered and fringed sash ; Orestês is beardless and wears *endromides* and a *chlamys* fastened over his breast by a clasp, *peronê* ; he lays his left hand on the scabbard of his sword, which hangs at his left side ; with the forefinger of his right hand he beckons to Elektra ; her head is covered with a coif, she wears earrings, a necklace, armlets, and a talaric *chiton* striped down the side, over which falls a *diploidion*, as low as the hips, girt at the waist ; her *peplos* floats from her shoulders behind ; Chrysothemis has her hair bound with a diadem and falling in tresses down her neck ; she wears earrings, a necklace, sandals, and a talaric *chiton* striped down the side, over which falls a *diploidion* girt at the waist ; above the head of Orestês hangs some object bound with a sash. *Bl.*

1360. HYDRIA. cxc. 1 ft. 3 in. Design red on a black ground ; in the centre of the scene a youthful male figure seated, before him stands a female figure holding an umbrella, *skiadiskê*, over his head ; behind him another youthful male figure holding in his right a *phialê*, in his left a crooked stick ; the central figure is naked and beardless ; on his feet are sandals, he is seated on his *chlamys* ; the youthful figure behind him is beardless and wears a *chlamys* hanging from his arms, on his feet are sandals ; the female figure has a diadem wound twice round the head, and wears a talaric *chiton* and sandals ; her *peplos* hangs on her left arm ; with her right hand she takes hold of one end to draw it over her shoulder ; her *chiton* has a double stripe down the side and falls in a fold over the girdle ; over it falls a *diploidion* as low as the waist. *R. P. K.*

1361. ——— cxc. $7\frac{3}{10}$ in. Design red on a black ground ; on the right a youthful male figure standing, resting his left hand on a *stêlê*, on which he has thrown his drapery ; with the forefinger of his right hand he points to a flower on the ground before him ; opposite stands a female figure holding out towards him, in her left hand, a *pyxis*, over which a little bird is hovering ; her hair is drawn back and tied at the roots of the tresses behind ; she wears a talaric *chiton* girt at the waist, and sandals. *T.*

1362. ——— cxc. 1 ft. $5\frac{1}{10}$ in. Design red and white on a black ground ; Orestês bound on the altar of the Tauric Artemis ; he is crouching on the altar, his hands tied behind his back ; below the altar is an Erinnys ; on the

left are three figures; a youthful male figure, probably Pyladès, a female figure, Iphigenia, and an aged male figure, Thoas; the Erinnys rises from the ground, looking up at Orestès and shaking one of her snakes at him; her skin is black, she has white wings and wears a black *chiton* encircled round the waist with a broad white girdle; two snakes are twisted round her head, and a snake round either arm; Orestès is bowed forward in an attitude of deep dejection; he wears a *chiton* girt at the waist and reaching to the hips, and *endromides*; he is seated on his bordered *chlamys*; his *chiton* is embroidered with stars and bordered with the wave pattern; the sleeve has an open seam fastened with studs; above the elbow and the wrist it is encircled by an armlet; above his head ΑΓΡΙΟΣ, "Agrios;" Pyladès is beardless, his hair falls down his neck; he wears a white *pilos*, or conical helmet, a *chiton heteromaschalos*, reaching to the knees and girt at the waist, and *endromides*; his *chiton* is embroidered and bordered with a black stripe engrailed on the upper edge; two belts are crossed over his breast; in his right hand he holds up a sword in its sheath, looking towards Thoas; in his left is a spear; Thoas has long white hair and a white beard; he wears a *chiton* with sleeves and girt at the waist, a mantle and *endromides* fastened with studs; his *chiton* is richly embroidered with the honeysuckle ornament, and has an open seam and armlets on the sleeve like that of Orestès; his mantle is embroidered with flowers and crescents and bordered at the upper and lower edge with the wave pattern; in his left hand he holds a sceptre and draws back in an attitude of surprise; Iphigenia has short hair and wears a talaric *chiton* over which falls a *diploidion* as low as the hips, girt at the waist; both are bordered with a black stripe engrailed on the upper edge; over the altar hang a *stemma* and a bull's skull; under each handle of this vase a female bust, the left hand advanced as if in conversation; one of these heads is ornamented with earrings and a necklace, and bound with an *opisthosphendoné* which is embroidered and ornamented with two rows of pearls; on the shoulder is a *peplos* bordered with a black stripe engrailed on the lower edge; the other head is ornamented with earrings and a necklace, and covered with an embroidered and beaded cap; on the shoulders drapery; both heads look towards the scene between them. *H.*

1363. HYDRIA. cxc. $10\frac{2}{10}$ in. Design red with accessories in white on a black ground; on the right a youthful male figure stands, inclining his head forward and holding in his right hand a staff; before him stands a female figure offering with her left hand a *phiale*, and bearing a *thyrsus* on her right shoulder; the male figure is beardless and wears a diadem; a mantle is wrapped round his left arm and hand; the female figure has her hair gathered into a knot behind and radiated over the forehead; she wears earrings, a beaded necklace, armlets, and a talaric *chiton* girt at the waist; a sash, *tainia*, hangs from the *thyrsus*; behind the male figure hangs a *pyxis*. R. P. K.

1364. ——— cxc. $11\frac{1}{2}$ in. Design red on a black ground; on the right a female figure seated on a rock holds out a *phiale* towards a youthful male figure, who stands before her on rocky ground, leaning forward and conversing; in his right hand he holds a mirror towards the female figure, who has her head covered with a coif, from which the tresses escape behind, and wears a talaric *chiton* girt at the waist; the youthful male figure is beardless; from his left shoulder hangs a *chlamys*; above this group an embroidered sash hung in festoon, a ball and a *pyxis*. T.

1365. ——— cxc. $12\frac{2}{10}$ in. Design red on a black ground; on the left a youthful male figure stands, holding out a *phiale* and a sash to a female figure looking round at him as she moves away; in her right hand is a mirror held horizontally, in her left a sash; the male figure is beardless and wears *endromides*; his *chlamys*, which has an engrailed border, hangs from his arms; his head is wreathed; the female figure has her hair radiated over the forehead and bound with a coif open behind; she wears earrings, a necklace, armlets, and a talaric *chiton* girt round the waist, and with a broad black stripe down the front; the stripe is engrailed on each edge; under each handle is a female head, bound with a double *sphendoné*, from which the hair escapes behind; above each handle a *phiale*. R. P. K.

1366. ——— cxc. 1 ft. $4\frac{2}{10}$ in. Design red with accessories in white on a black ground; on the left Hêraklê stands facing the left, holding in his right hand a branch, probably representing the olive tree which he brought from the Hyperboreans to Olympia, in his left is a club; he is

beardless, and wears the lion's skin drawn over his head, knotted on his breast, and falling like a shield on his left arm; he stoops forward, resting his right foot on a rock and pointing downwards with the fore finger of his right hand; on the extreme left a youthful male figure stands, resting his left foot on another rock, and facing Héraklès; in his left hand this figure holds a spear; the fore finger of his right hand is pointed downwards as if in conversation; he has long hair, and is beardless; he wears a *petasus* fastened under the chin, and a *chlamys* hanging from the left shoulder; behind Héraklès two female figures meeting and conversing; one holds in her left hand a basket, *kanoun*, in which are two fruits and a sash, of which the ends hang down; the other holds out in her right hand a sash, and in her left, which is drawn behind her, a wreath; both figures have their hair gathered into a knot behind and bound with a diadem; they wear talaric *chitons*, over which falls a *diplôidion* as low as the hips, girt at the waist; down the centre of the front a double stripe; behind these two figures, on the extreme right, is a youthful male figure seated on a rock; he is beardless and wears a diadem; he is seated on a *chlamys*, the end of which hangs from his shoulder; the two youthful male figures at either end of the scene are probably the Dioskuri, to whom Héraklès committed the direction of the Olympic festival.

D'Hancarville, II, Pl. 116. Moses, Collection, &c. Pl. x.

1367. HYDRIA. cxc. $9\frac{7}{10}$ in. Design red with accessories in white on a black ground; on the left a female figure seated on a cube, holding out a large flat basket full of fruits in her left hand, and in her right some doubtful object; before her stands a female figure advancing her right hand over the *phialé* and holding a wreath in her left; behind the seated figure a swan; above the heads of these figures two ivy leaves, between which a ball; behind the standing figure a *pyxis*, and in the distance behind her a pelican; both figures have long hair fastened in a knot behind, and wear earrings, necklaces, armlets, and talaric *chitons* falling in a fold over the girdle and striped down the sides. T.

1368. ——— cxc. 1 ft. 6 in. Design red and white on a black ground; combat of a dismounted Amazon with a Gryphon, who has leapt on the back of her horse and seized it by the throat; the horse springs off the ground in agony;

the Amazon stands before this group, on the right, defending herself with her shield and drawing back to aim her spear at the Gryphon; she wears a Phrygian cap over a crested helmet, a tight-fitting jerkin and *anaxyrides*, both of skin, a *chiton* reaching to the knees and girt at the waist, and sandals; her shield is a very long *pelta*, extending from the hand to the opposite shoulder; one side is lunated, the other forms a double curve; the Gryphon, the horse's legs, the girdle and spear of the Amazon, are painted white; under each handle a female head, looking towards the scene, ornamented with earrings of three drops, *triglêna*, and a necklace; the hair bound with an *opisthosphendonê*, which is knotted over the forehead, embroidered, and radiated on its upper edge; in front of the head on the right, a flower. *H.*

1369. HYDRIA. cxc. 1 ft. 3 $\frac{8}{10}$ in. Design red with accessories in white on a black ground; a Satyr, *Kômos*, moves to the right, playing on the double flute, and accompanied by a *Mænad*, who passes her right arm round his shoulder and holds in her left hand a *tympanon*; in her right she holds a *thyrsus*; the Satyr is beardless and wears *endromides*; the *Mænad* has a *peplos* round her lower limbs and wears sandals; both wear wreaths; under each handle a female head, ornamented with earrings and a necklace, the hair covered with a woven cap, which is ornamented with lines radiating from the crown and intersected round the edge of the cap so as to form lozenges; both heads look to the left. *H.*

D'Hancarville, II, Pl. 66. I, Pl. 101.

1370. ——— cxc. 12 $\frac{1}{10}$ in. Design red and white on a black ground; on the right a female figure weighing two *Erôtes* in a pair of scales, of which the one on the right descends; opposite her stands a youthful male figure leaning on his staff, looking on; the female figure has her hair bound with a radiated *ampyx*, and wears earrings, armlets, a talaric *chiton*, and a *peplos*; she holds the scales over a seat on which is a ball, and the legs of which are painted white; the male figure is beardless, and wears a mantle which leaves his right arm and shoulder free; behind this figure hangs a sash, below which is a circular flower; between the heads of the two figures is a ball, above which a row of ivy leaves; behind the female figure a ball, below which is a circular flower; the

ground on the right is indicated by a row of dots; under each handle a female head, the hair covered with an embroidered cap; these heads face the scene. *Apulia*.

Dur. No. 655. Jahn, *Archäologische Beiträge*. Berlin, 1847. Taf. VII.

1371. *HYDRIA*. cxc. 1 ft. 2 in. Design red and white on a black ground; on the right a female figure standing with her left hand on an Ionic column; the androgynous Erôs advances towards her, holding out with both hands a small boat, *skaphos*, from which she is taking a sash: behind him follows another female figure, holding out with both hands a sash; the scene is bounded on either side by a female head; the two female figures have their hair gathered into a knot behind, and wear wreaths, talaric *chitons* girt at the waist, and sandals; the figure leaning against the column wears armlets; Erôs has his hair gathered into a knot behind, and wears a wreath and sandals; one of the female figures has her face and arms painted white; the wings of Erôs, the *skaphos*, the columns and the wreaths are also white; under each handle, a female head facing the scene; these heads are covered with embroidered caps, beaded and decorated with the wave pattern over the forehead; they are ornamented with earrings and necklaces; behind each head a ball. *J. R. S.*

1372. ——— cxc. $12\frac{4}{10}$ in. Design red with accessories in white on a black ground; Scylla represented as a female figure to the waist, terminating in a fish; in her right hand she brandishes a rudder, in her left the *sepia*, or cuttle fish; she wears a wreath; on her breast are crossed two beaded shoulder-belts; under her waist projects the head of the fish, which has a long snout with teeth jutting out, and long horns; in the water below is a kind of sea pearch; round the body of the vase, below the figure of Scylla, the wave pattern; under each handle a female head, one is bound with an embroidered double *sphendoné*, the other is covered with an embroidered and beaded cap; both are ornamented with earrings and necklaces; they face the scene. *Apulia*.

Dur. No. 210. Lenormant et De Witte, *Mon. Céram*, III, Pl. 36.

1373. ——— cxc. 1 ft. $2\frac{4}{10}$ in. Design red with accessories in white on a black ground; two female figures bringing offerings to a sepulchral *stèle*; the one on the right approaches hastily, holding out a *calathus* in both hands;

the figure on the other side holds in her right hand a branch, in her left a *pyxis*, ornamented with a cross *patée* in white; her hair is bound with a coif, radiated over the forehead and open behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; her *chiton* has a stripe down the middle of the front as low as the waist; on her left arm hangs a small *peplos*; the other figure has a similar head-dress, and wears earrings, armlets, a talaric *chiton* girt at the waist, and sandals; on the top of the *stélé* is a large two-handled cup and a fruit; the cup is encircled with a row of leaves, the rim, leaves, and foot painted white; round the middle of the *stélé* is tied a sash, *tainia*; on the base is the wave pattern; above the *calathus* a sash, below it another sash; behind the female figure on the right another sash; she is moving down a declivity indicated by an irregular dotted line, the foreground being indicated by a horizontal dotted line out of which springs a flower; the figure on the left stands on a level higher than the base line of the *stélé*; this is indicated by a horizontal line of dots placed above another line nearly parallel to it; the bottom of this vase is pierced. *H.*

D'Hancarville, III, PL. 65.

1374. HYDRIA. CXC. 1 ft. $1\frac{3}{10}$ in. Design red with accessories in white on a black ground; on the left a female figure seated on a rock, holding up with her right hand a branch, and with her left offering a *phiale* full of fruits to a youth standing before her; in his right hand he holds a wreath, in his left a branch; he is beardless, and wears a diadem; his *chlamys* is twisted round his left arm; the female figure has her hair covered with a coif beaded over the forehead, and from which the long tresses escape behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist and striped down the side, and sandals; before her a sash and a bell-shaped flower; above is a circular flower.

1375. ——— cxc. $11\frac{3}{10}$ in. Design pale with accessories in white on a black ground; a female figure dancer, *orchéstris*, practising the *kybestéma*, or tumbling feat, standing on her hands with her heels in the air and her body bent backwards throwing a summerset; her long tresses are tied behind; she wears earrings; round her loins is a tight fitting belt extending from the waist to below the hips;

round the ancles and insteps are white bands; over her head hangs in festoon a long string of beads terminating in a tassel, on either side of which hangs a *tympanon*, one of which is ornamented with a star; on the ground, on one side of the tumbler, is a *pyxis*, on the other side a small table. *T.*

Christie, *Disquisitions*, Pl. I. Panofka, *Bild. Ant. Leb. Taf. XII*, fig. 6. Maisonneuve, *Vases Peints*, II, Pl. 78, fig. 4. Inghirami, *Vasi Pitt.*, I, Tav. 87.

1376. *HYDRIA*. cxc. $12\frac{6}{10}$ in. Design red on a black ground; a female figure running to the left, holding in one hand a distaff, in the other a spindle, looking back at another figure following her, who holds in her left hand a mirror; both figures have their hair gathered into a knot behind, and wear earrings, necklaces with pendants, and talaric *chitons* girt at the waist, and with a broad seam at the sides; below these figures the wave pattern. *Basilicata*.

Dur. No. 498.

1377. ——— cxc. 1 ft. $2\frac{4}{10}$ in. Design red and white on a black ground; a *hērōon*, or tomb, in the form of a distyle Ionic temple; on the right a female figure seated on a rock and looking round to the left; in her left hand she holds a mirror, her right rests on a rock; on the left a female figure approaching the tomb, holding in her right hand a wreath, and in her left a *phiale* full of offerings; before her hangs a sash, *tainia*; both these figures have their hair covered with a coif, from which the long tresses escape behind, and wear talaric *chitons* girt round the waist; the standing figure wears armlets, the seated figure a necklace, nearly obliterated; on the tomb a large plant of the acanthus kind; on the basement a row of leaf-shaped objects; in the centre of the pediment a disk; on the *apex* and *akrôtéria* the honeysuckle ornament, *anthemion*; the columns and ornaments of the tomb are in white, the rest of the edifice left in red; over the head of the seated figure hangs a sash, *tainia*, above which is a circular flower; above the other figure two flowers, and below her another flower; the ground of the scene slopes from left to right, and is indicated by an irregular dotted line; the design is retouched in places. *Apulia*.

Dur. No. 608.

1378. ——— cxc. $12\frac{3}{10}$ in. Design red with accessories in white on a black ground; a female figure decking

a *stêlé* with a sash; she stands with her right foot on a rock; in her left hand she holds a *phialé* full of sepulchral offerings, *kterismata*; she wears a coif radiated over the forehead, earrings, a necklace, a talaric *chiton*, a *peplos*, and sandals; in front of her hangs a *phialé*. *Sl.*

1379. HYDRIA. CX. 1 ft. 1 $\frac{3}{10}$ in. Design red and white on a black ground; within a distyle Ionic *hêrôon* placed on a base, a female figure leaning against a column, and holding in her right hand a mirror; her long tresses float behind her in the air, and are bound round the crown and at the roots with a diadem; she wears earrings, a necklace, armlets, a white talaric *chiton* girt at the waist, a red *peplos* bordered and spotted with dots arranged in trefoil, and sandals; on the left side of the *hêrôon* a youthful male figure, beardless, wreathed, and wearing sandals; from his shoulder hangs a *chlamys*, in his left hand a branch; behind him a shrub on higher ground; and, in the more distant part of the scene on the left, a female figure, seated, turned towards the figure in the *hêrôon*; she holds out in her left hand a *pyxis*, and in her right hand, which is drawn back, a wreath; her head is covered with a coif tied with a diadem behind and radiated over the forehead; she wears earrings, a necklace, a talaric *chiton* girt at the waist, a *peplos*, and sandals; her *pyxis* is ornamented with diagonal lines forming a cross *patée*; on the lid three balls or fruits; in front of her hangs a sash; opposite her, on the right of the scene, a female figure is seated, also looking towards the figure in the *hêrôon*, and holding out in her right hand an open *pyxis*, in her left a wreath; her hair is covered with a coif radiated over the forehead and bound with a diadem behind; she wears a necklace, armlets, a talaric *chiton* girt round the waist, and sandals; below, but on a higher level than the base of the *hêrôon*, stands a female figure, holding in her right hand a sash, in her left a *phialé*; her hair is radiated over the forehead and bound with a coif, from which the long tresses escape behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; on the ground below her a shrub, behind which, on a table or stand, a large *calathus* full of fruit; on the extreme right, behind this object, rising ground and a flower; the *hêrôon* in which the figure stands is made of white marble; on the *apex* and at the *akrotéria* is the honeysuckle ornament, *anthemion*; the columns are

encircled at the base with a vandyked or indented line, and below the capitals with a lozenge ornament; the basement is composed of red marble and surmounted by a white plinth, and ornamented with a zigzag, Mæander, and wave pattern, and with horizontal lines in white; the column on which the central figure leans is of red marble covered with a lozenge pattern; the *calathus* behind the figure on the right is ornamented with bands of lozenges, vandykes, squares, rings, and an embattled line; the stand is *semé* with dots, in the centre of which are three rosettes, all in white; the foreground and background in this scene are indicated by irregular lines of dots. *R. P. K.*

1380. HYDRIA. cxc. 1 ft. 1 $\frac{8}{10}$ in. Design white with accessories in red and crimson on a black ground; within or in front of a distyle *hērōon* a female figure moving rapidly to the left, holding in her right hand a wreath, in her left a large *calathus* full of fruits, and a sash, *tainia*; her long tresses are flying behind her; she wears a necklace, armlets, a talaric *chiton* girt at the waist, over which falls a *diploidion* as low as the hips; the *chiton* is white, its lower edge and that of the *diploidion* are encircled by a deep red border, on which is a row of dotted lines and a plain white line; in front of this figure hangs a mirror, and on the ground below a laurel branch; on either side of this temple a laurel tree. *Basilicata.*

Dur. No. 499.

1381. ——— cxc. 1 ft. 10 $\frac{8}{10}$ in. Design red and white on a black ground; sepulchral rites within a *hērōon*; on a base is a seated female figure, holding in her right hand a mirror; before her stands a female figure holding open a *pyxis*, and with a sash hanging from her left arm; the *hērōon* is placed on the side of a hill; on the right are three, and on the left two, female figures; of the figures on the right two stand on ground nearly level with the base of the *hērōon*; one of these approaches the tomb, drawing forward with her right hand the edge of her *peplos*; her hair is bound with a radiated *ampyx*, and the tresses are tied at the roots behind with a diadem, of which the ends hang down; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, a bordered *peplos*, and sandals; her *chiton* has a double engrailed stripe, *paruphē*, down the side; behind her is a figure resting

her right elbow on a pillar and looking into a mirror, which she holds in her right hand, in her left she holds a wreath; her hair is bound with a radiated double *sphendoné*, from which the long tresses escape behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, similar to that of the figure just described, and sandals; the pillar or *stèle* on which she leans is ornamented with a lozenge pattern, in each lozenge an ivy leaf; above this figure a seated female figure holds out in her right hand a fruit or flower; her hair is covered with a woven cap and radiated over the forehead; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and with a double engrailed stripe down the side, a *peplos* with an engrailed border, and sandals; her cap is embroidered with a zigzag line and a *helix*; behind her hangs a sash spotted with white; on the left of the *hérôon* a female figure leans forward, with her left foot raised; she holds out, as sepulchral offerings, in her right hand a wreath, and in her left a *phiale* with fruits and a wreath; her head is bound with a double *sphendoné* radiated in front, from which the long tresses escape behind; she wears earrings, armlets, sandals, and a talaric *chiton* girt at the waist, and with a double engrailed stripe down the side; on the ground before her is a flower; behind her hangs an embroidered sash; and below, nearly on a level with the base of the *hérôon*, is a square basket, on which are four oval white objects, perhaps fruits; the basket is ornamented with parallel bands of wave pattern and chevron between two Mæanders; at the side of the basket, a laurel branch; on the rocky ground above is seated a female figure who holds in her left hand a large fan, and places her right on the ground beside her; her hair is bound with an *opistho-sphendoné* radiated over the forehead; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, a bordered *peplos*, and sandals; her *chiton* has a double engrailed stripe down the side; before her are a flower and a large *calathus*, on which stand four white oval objects, and an *alabastos*; the *calathus* is ornamented with two Mæander bands and with vertical and diagonal lines; behind her is a ball; her fan appears to be made of feathers; all the figures outside the tomb are painted red; the figures within the *hérôon* are painted white; both have their hair bound with the *opistho-sphendoné*, and wear earrings, necklaces, armlets, talaric *chitons* girt at the waist, *pepli*, and sandals; above the

head of the seated figure hangs a ball: on either side of this group is a pilaster or column of white marble, round which a sash is tied; behind these columns appear the side walls of the *hérôon*, painted red with a line of *helix* in white; the ceiling is formed of parallel transverse beams resting on an architrave and drawn with a rude attempt at perspective, the ends of the cross beams over the entrance of the *hérôon* being drawn above the architrave on which they rest, the other and more distant ends being drawn below it; the ends of these cross beams are shown over the architrave alternate with narrower metope spaces; above this row of cross beams is a cornice parallel with the architrave; both these members, together with the ends of the cross beams, are painted white; the whole building is surmounted by a pair of volutes diverging from one centre; out of these spring three honeysuckle ornaments, *anthemia*; the base of the *hérôon* is shaped like an anvil, and is ornamented with the Mæander pattern, in which are set three stars, white on a red ground; above this part of the base is a plinth of white marble forming the floor of the *hérôon*, and ornamented with a yellow fillet; the ground outside the building is indicated by irregular dotted lines; here and there are flowers and small lumps, probably rocks.
Ruvo. J. R. S.

1382. *HYDRIA*. CXC. $10\frac{1}{10}$ in. Design red with accessories in white on a black ground; a Satyr moving to the right, carrying on his left shoulder an *amphora* and in his hand a bucket; he is beardless, and wears two beaded shoulderbelts crossed over the breast, and *endromides*; he is walking over rocky ground marked with large black spots; behind, a *phiale* (?) or some other circular object. *T.*

Christie, *Disquisitions*, Pl. VIII. Inghirami, *Vasi Pitt.* Tav. CXLV.

1383. ——— CXC. 1 ft. $1\frac{3}{10}$ in. Design red with accessories in white and crimson on a black ground; the parts in white seem retouched; the rape of *Kassandra* at the shrine of *Pallas Athênê*; the statue of the goddess is placed on a basement of three steps; kneeling on the second step, *Kassandra* clasps the figure of the goddess round the waist; *Ajax Oileus* pursuing her, sword in hand, seizes her by the hair behind; he is followed by another warrior, who advances, spear in hand; above these figures is *Aphroditê* (?) seated, and letting fall an apple over the head of *Ajax*; on

the left of the base are a priestess and a young girl, Polyxena (?), both flying and looking back at the scene; Pallas Athênê is armed with a helmet, an Argolic buckler, and a spear held in the right hand obliquely, the point downwards; her helmet has a central crest between two upright plumes, and two round projections, perhaps cheek-pieces turned back; long tresses fall down her neck; she wears a necklace, armlets, and a talaric *chiton* girt at the waist; Cassandra has her hair falling in disorder, and wears a necklace, armlets, an embroidered *peplos*, and sandals; Ajax Oïleus is armed with a Corinthian helmet, a sword and greaves; from his shoulders hangs a *chlamys*, fastened over the breast by a *peronê*; his helmet has a central crest between two upright plumes; the warrior behind him is armed with a helmet, an Argolic buckler, and a spear; his helmet has two upright plumes, and cheek-pieces; he wears an embroidered *chlamys* fastened over the breast by a *peronê*; Aphroditê is seated on a flowery bank; her hair, wreathed with myrtle, is gathered up in a knot behind; she wears a necklace, armlets, a talaric *chiton* girt at the waist, and a *peplos* thrown over the knees; in her left hand she holds a spear, the lower end of which terminates in the head of a sceptre, but may have been retouched; she turns half round to drop the apple; along her left side is a plant with long tendrils; the priestess on the right has white hair, and wears a talaric *chiton* girt at the waist and a *peplos*; in her flight she lets go from her right hand her *oinochoê* and *phialê*, which fall on the steps of the base; in her left hand she holds the key of the temple, from which hangs a fillet, *stemma*; Polyxena, who is flying with her, is wreathed with myrtle, and wears a talaric *chiton* girt at the waist; above the statue of Pallas a crimson sash, hung in festoon, and a fillet, *stemma*; behind the head of Aphroditê another crimson sash; above the head of Ajax a *phialê*, and behind the other warrior another *phialê*; above the head of the priestess an owl flying, bearing in its claws a beaded diadem; over the head of Polyxena another *phialê*; the ground of the scene is marked by an irregular dotted line; between Ajax and the figure behind him a flower, behind Polyxena another flower. *R. P. K. From the Albergotti Collection.*

D'Hancarville, III, Tav. 57. Passeri, III, Tabb. 294-5. Inghirami, Vas. Pitt. ocol. Gerhard, Archäol. Zeitung, 1848, Taf. XIV, fig. 1. Overbeck, Gallerie heroisch. Bildwerk. Abbildung. Taf. XXVII, fig. 3.

1384. HYDRIA. CX. $11\frac{4}{10}$ in. Design red with accessories in white on a black ground; the androgynous Erôs advancing to the left; he raises his right leg to place it on a tendril; in his right hand he holds in front of his knee a circlet of beads, in his left is a *tympanon*; his hair is bound with a beaded diadem, and gathered into a knot behind like a woman's; he wears a beaded shoulder-belt; on the *tympanon* a star. *Bequeathed by Miss Auldjo, 1859.*

1385. ——— CCXV. 1 ft. $10\frac{8}{10}$ in. Design red, white, and crimson, on a black ground; the meeting of Orestês and Elektra at the tomb of Agamemnôn (?); in the centre of the scene an Ionic column, at the side of which is an altar shaped like an anvil; on this altar Orestês is seated; he is beardless, and wears a *pilos* and a *chlamys* fastened over the breast; he is turned to the left, but looks round to the right, raising his right hand to his chin; from the extreme left a female figure approaches the tomb rapidly, holding out in both hands a flat basket; her hair is covered with a cap; she wears a talaric *chiton*, over which falls a *diploidion*, girt at the waist, and reaching half-way down the thighs; in front of her a tendril, and a circular flower: a little higher up in the scene than Orestês stands a female figure advancing her left hand towards the column and raising towards her head her right hand, which holds a fruit or egg and a crimson sash, both nearly obliterated; she wears a talaric *chiton*, over which falls a *diploidion*, girt at the waist and reaching to the hips; behind her, higher up on the vase, another female figure, the lower part of whose body is cut off by the handle; her hair is covered with a cap bound with a beaded diadem; in her left hand a fruit (?); she wears earrings, a *chiton* with sleeves, and a mantle; below her a sash, in front of her face a circular flower; on the other side of the column a youthful male figure stands on the altar, looking back and holding up a *phiale* with fruits to a female figure seated behind him higher up on the vase; he is beardless, a crimson mantle is thrown round his body, leaving the right arm and side free; the seated figure has her hair covered with a cap and bound with a beaded diadem; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and a *peplos* thrown over her knees; in her left hand she holds up a basket containing fruits; on her right a *phiale*, above which a circular flower; below her Elektra (?) stands on the plinth of the altar; her

hair falls in long tresses, and is bound with a beaded diadem; she wears earrings, a necklace, and a talaric *chiton*, over which is a *diploidion*, girt at the waist and reaching to the hips; in her left hand a white *hydria*, decorated with a crimson sash; on the extreme right is a female figure moving away, but looking back; on the plinth behind her a fruit; in her right hand a wreath, in her left a *phiale*; her hair is bound with a beaded diadem, the tresses floating behind; she wears a necklace, armlets, a talaric *chiton*, over which falls a *diploidion*, girt at the waist and reaching half-way down the thighs; in front of her two *phiale*, behind, a *phiale*; the column is tied with a crimson sash, and surmounted by a *hydria*, also tied with a crimson sash; on the altar three crimson sashes and three fruits; on the plinth of the altar the egg moulding. *H. From the Hammond Collection. Naples.*

Passeri, III, Tab. 293.

1386. HYDRIA. CCXV. 1 ft. 5 in. Design red and white on a black ground; two female figures, standing one on each side of a *stèle*; the one on the left holds a *pyxis* in her left hand, and draws forward her veil with her right; the one on the right stretches out her right hand to receive the *pyxis*; her hair is covered with a cap, bound with a beaded diadem, and with a top-knot on the crown; the hair of the other is gathered into a club behind, and covered with a cap; both wear earrings, necklaces, armlets, talaric *chitons* girt at the waist, and sandals; on the left of the *stèle* a shrub, on the right hangs a sash; above is another sash, and above the *stèle* a flower. *T.*

1387. ——— CCXV. 1 ft. $2\frac{7}{8}$ in. Design red on a black ground; two female figures standing, one on either side of a *stèle*; the one on the right holds over the *stèle* with her right hand a fan; in her left is a bunch of grapes; the one on the left holds over the *stèle* with her left hand a basket, in which is a large ivy leaf; these figures have their hair covered with caps open behind, the back hair being gathered into a top-knot, and wear talaric *chitons*, over which is a *diploidion*, reaching below the hips and girt at the waist. *T.*

1388. ——— CCXV. 11 in. Design red with accessories in white on a black ground; a female head to the left, ornamented with earrings and a necklace; the hair

covered with a woven cap radiated over the forehead, and ornamented with stripes and rows of beads. This vase is pierced through the foot.

1389. HYDRIA. CCXV. 9 in. Design red with accessories in white on a black ground; a female head to the left, ornamented with earrings and a necklace; the hair is radiated over the forehead and drawn back under an embroidered cap, which is open behind, and tied with a long string. This vase is pierced at the bottom.

1390. AMPHORA. CLII. $9\frac{7}{10}$ in. Design red on a black ground; 1. on the left a youthful athlete holding forward a pair of *haltères*, with which he is preparing to jump; before him on the right stands an *aulétés* playing on the double flute; he is beardless, and wears the *phorbeia* or mouth-piece, and a talaric *chiton*, bordered down the side and at the edge of the sleeve, and ornamented with oval marks: 2. rev. two youthful male figures stand, face to face, conversing; they are beardless and wear mantles drawn over the back of the head like a hood; the one on the right advances his right hand as if addressing his companion. *H.*

D'Hancarville, I, Pl. 124.

1391. ——— CLII. $9\frac{1}{10}$ in. Design red on a black ground; 1. on the left a female figure stands, holding out in her right hand a wreath to a youthful male figure standing before her, probably a victorious athlete, who advances his right hand to receive it; the female figure has her hair gathered up behind under a diadem wound twice round the head; she wears a talaric *chiton* and a *peplos*; before her a tendril; the youthful male figure is beardless, and holds in his left hand a wand; his *chlamys* hangs from his shoulders: 2. rev. two youthful male figures standing, face to face, conversing; they are beardless, and wear mantles which leave the right arm and shoulder uncovered; each holds in his right hand a staff. *R. P. K.*

1392. ——— CLII. 1 ft. $1\frac{7}{10}$ in. Design red with accessories in white on a black ground; 1. toilet of Helen or of Aphroditê; in the centre of the scene a female figure, Helen or Aphroditê, seated in a chair; on the right stands a female figure holding out in her right hand a *pysis* over

the head of the seated figure, behind whom, on the left, stands a youthful male figure; the seated figure has her hair bound with a broad diadem and gathered up behind; she wears earrings, armlets, a talaric *chiton* girt at the waist, a *peplos*, and sandals; she looks at her face in a mirror held up in her left hand; her right arm rests on the back of the chair; behind her hangs an embroidered and fringed sash; the figure in front of her has her hair bound with a double *sphendoné* and gathered up behind; she wears earrings, armlets, a talaric *chiton* girt at the waist, and a small mantle hanging from her arms; in her left hand, which is drawn back, she holds a second *pyxis*, ornamented with a Mæander and a zigzag band; the youth is beardless and wears a diadem; a *chlamys* hangs from his left arm; his right hand rests on a stick: 2. rev. two youthful male figures standing, face to face, conversing; both are beardless, and wear diadems and mantles; the figure on the right holds in his right hand a stick, and has his right arm and shoulder free; behind him a laurel-tree; behind the opposite figure a *stèle*; above their heads a pair of *haltères*. *T*.

1393. AMPHORA. CCXVI. 10 in. Design red with traces of white on a black ground; 1. contest of an Amazon and a Gryphon; the Amazon attacks the Gryphon with her spear, making her horse rear against him; the Gryphon meets the horse breast to breast, rearing against him; the Amazon has long hair hanging down her neck behind, and wears a Phrygian cap, a tight-fitting jerkin, and *anaxyrides*, both made of a spotted skin, and a striped and bordered *chiton* which reaches to the knees and is girt round the waist; her *pelta* lies on the ground between the combatants: 2. rev. two youthful male figures standing, face to face, conversing; between them a *lebés* on a stand; they are beardless, and wear bordered mantles; the one on the left holds out to the other a *tympanon* ornamented with a star. *H*.

1394. ——— CCXVI. 10 $\frac{7}{8}$ in. Design red on a black ground, much scraped and retouched; 1. combat of a mounted Amazon and a Gryphon; the Amazon attacks the Gryphon with her spear, making her horse rear against him; the Gryphon meets the horse breast to breast, rearing against him; the Amazon has long hair hanging down her neck behind, and wears a Phrygian cap, a tight-fitting jerkin, and

anaxyrides, both made of a spotted skin, and a *chiton* reaching to the knees, girt at the waist, and ornamented on the breast with a star; her *pelta*, which lies on the ground under the Gryphon, is ornamented with rays issuing from the centre of the shield, round which is a border of dots: 2. rev. two youthful male figures standing, face to face, conversing; they are beardless, and wear bordered mantles; the one on the left holds out with both hands to the other a *tympanon* encircled with a row of dots; his companion holds out an *oinochoë* hanging from a string, and ornamented with the honeysuckle pattern under the handle. *Apulia*.

Dur. No. 850.

1395. AMPHORA. CCKVI. 1 ft. $2\frac{1}{10}$ in. Design red and white on a black ground; it is retouched in places, and was probably originally painted in several colours, with some of the accessories raised and gilt; 1. a group of four female figures, before whom on the extreme left stands a youthful male figure; next to him an Erôs floats in the air behind the head of a seated female figure, who turns round to the right towards another seated female figure; between them a female figure stands, resting her right arm on the shoulder of the seated figure first described; on the extreme right a female attendant stands holding up a fan; the leaning figure wears earrings and a *peplos*, which envelopes her form, leaving the right breast and part of the right arm exposed; the seated figure on whom she is leaning is more completely enveloped in her *peplos*, and also wears earrings; her hair is drawn back from her face, the lower part of which is concealed by the drapery of the figure leaning against her; these two figures and the Erôs have the flesh painted in white; the hands of the seated figure have been repainted; traces of purple colour appear on the skirts of her *peplos*; the other seated figure has her hair flowing down her neck, and wears a talaric *chiton* and a *peplos*; from the gesture of her right hand she appears to be talking; the female attendant on the right holds a fan, and wears a wreath and a talaric *chiton* with sleeves, bordered with a double black line at the bottom, and with a double engrailed border round the bust; the sleeves are ornamented with rings; the youthful male figure is beardless; from his left arm hangs a *chlamys*; he is leaning against a staff; Erôs wears anklets: 2. rev. three youthful male figures; the one on the right is beardless, and enveloped in a mantle;

before him stand two youths, to the foremost of whom he is advancing his right hand; this central figure is beardless and naked; in his left hand he holds an *aryballos* hanging from a string, in his right he holds up a strigil; the figure behind him is beardless and draped, and holds in his right hand an *aryballos* hanging from a string; on the bottom of the foot incised characters. Pl. C. 1395. *H. Greek Archipelago.* (See *D'Hancarville*, II. p. 165.)

D'Hancarville, I. Pl. 69, 71. Lenormant et De Witte, Mon. Céram. iv, Pl. 80. Inghirami, Vasi Fitt. Tav. CXII.

1396. AMPHORA. CCXVI. 1 ft. 5 $\frac{1}{10}$ in. Design red on a black ground, with accessories in white, the foot restored; 1. in the centre of the scene Aphroditê (?) seated on a seat, her body turned to the right, her face to the front; she holds in her right hand a small mirror, in her left a half-opened *pyxis*; her hair is bound with a radiated diadem and a cap, from which the tresses escape behind, partly gathered into a top-knot, partly flowing down the neck; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, a bordered *peplos* thrown over the knees, and sandals; her feet are placed on a footstool; before her stands a female figure, holding in her left hand an embroidered sash, *tainia*, and with her right drawing forward the edge of her veil; her hair is covered with a white cap; she wears a necklace, armlets, a bordered talaric *chiton*, a *peplos*, and sandals; behind Aphroditê is a youthful male figure, Adônias (?), leaning forward on his staff and addressing her; he is beardless, and has a bordered mantle round his loins and hanging from his left arm; in his right hand he holds up a strigil, from his left hangs a *lékythos*; in the air above, two androgynous Erôtes are hovering over the scene; they move towards each other, and hold out two branches of myrtle, of which the ends meet over the centre of the scene and unite in a circular flower; they wear necklaces, armlets, beaded shoulder-belts, *periskelides*, and sandals; their hair is drawn back through a cap open behind, as in a female head-dress; the ground on which the principal figures rest is represented by an irregular line of dots; below this in the foreground are three flowers, a bending line of dots, representing a hollow, and two *phiale*, placed one in each bend; the distance is indicated by a line of little dots a little below the feet of the figures hovering in the air and nearly on a level with the heads of the principal

figures: 2. rev. a female figure seated on a rock, holding out in her left hand a large *pyxis* towards a youthful male figure who stands before her, holding up in his right hand a wreath; the female figure has her hair bound with a cap open behind, and wears a talaric *chiton* girt at the waist, and sandals; the greater part of her figure has been repainted; in her right hand she holds a wreath; the male figure is beardless, and wears a diadem, a *chlamys* twisted round his left arm, and sandals; in his left hand he holds a stick; in the air the androgynous *Erôs* flying towards the female figure, and holding out to her an ivy wreath; his hair is drawn back through a cap, open behind, as in a female head-dress; he wears a necklace, armlets, a beaded shoulder-belt, *periskelides*, and sandals; the ground of the scene is irregular, and indicated by dotted lines; behind the seated figure a large tree, of which the branches overshadow her; at her feet a small laurel-tree; two sashes hang over the rock on which she is seated; behind the youthful figure an oval object, apparently a *phiale*.

D'Hancarville, I, Pl. 72, 74. Maisonneuve, Introduction, &c., Pl. VII, fig. 4.

1397. AMPHORA. CLII. 1 ft. 1 $\frac{2}{3}$ in. Design red on a black ground; 1. two female figures, on the right of whom is a youthful male figure; the central figure holds up in her left hand a mirror; from her right hangs an embroidered sash, *tainia*; her hair is bound with a radiated diadem and gathered into a mass behind; she wears a talaric *chiton* with sleeves, and a *peplos* which passes over the left shoulder; she looks towards the female figure on the left, who with her right hand holds out to her a *pyxis*; her hair is bound with a radiated diadem; she wears a talaric *chiton* girt at the waist; in front of her is a tendril; the youthful male figure holds in his right hand a strigil; his left rests on a knotted staff; he is beardless and naked; 2. rev. three youthful male figures stand conversing; all are beardless and wear mantles; the central figure faces the figure on the left; his hands are muffled in his drapery, which is drawn over the back of the head; the figure facing him has his right arm and shoulder bare, and holds in his right hand a knotted staff; the figure on the right raises his right hand as if addressing the figure on the opposite side of the scene. *Bequeathed by Miss Auldjo*, 1859.

1398. AMPHORA. CLII. 1 ft. $2\frac{1}{10}$ in. Design red on a black ground; 1. a youthful male figure moving rapidly to the left, and looking back at a female figure who follows him; he is beardless; over his left arm is a *chlamys*; he wears sandals; in his right hand a ball, in his left a staff; the female figure holds out in her right hand a torch, in her left a wreath; her hair is bound at the roots; she wears a necklace, armlets, a talaric *chiton* girt at the waist, and with a stripe, *paruphé*, down the side, and sandals; in front of her a tendril, above it a *phiale*; behind her a fan: 2. rev. two youthful male figures standing conversing; both are beardless and wear mantles; the one on the right has his right arm and shoulder bare, in his right hand a staff; the figure facing him has his hands muffled in his drapery; between these figures hang a pair of *haltéres*. *Bequeathed by Miss Auldjo, 1859.*

1399. ——— CCXVI. 12 in. Design red with accessories in white on a black ground; 1. a female figure leaning on a *stèle*; facing her is a youthful male figure holding a wreath over an altar; the female figure has her hair radiated over the forehead and drawn back through a cap open behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; in her right hand, which is drawn back, she holds a mirror; in her left she holds out to the youth before her a *phiale*, on which are fruits and a myrtle sprig; the male figure is beardless, and wears a myrtle wreath; on his left arm is a *chlamys*; in his left hand a stick; the altar is placed on a step, and tapers upwards; upon it is a sprig of myrtle; its surface and that of the *stèle* are covered with parallel vertical rows of dots; over the heads of these figures two circular flowers: 2. rev. two youths standing, face to face, conversing; they are beardless, and wear bordered mantles; each holds in his right hand a staff; between their heads a circular flower. *R. P. K.*

1400. ——— CCXVI. $10\frac{1}{10}$ in. Design red with accessories in white on a black ground; 1. a female figure seated on a rock looking into a mirror; before her stands a youthful male figure leaning forward with his right foot on a rock, and holding out to her a wreath; the female figure has her hair bound with an *opistho-sphendoné*, radiated over the forehead; she wears earrings, a necklace, armlets, a talaric

chiton girt at the waist, and with a stripe, *paruphé*, down the side, and sandals; the youthful male figure is beardless, and wears a diadem; from his left arm hangs a *chlamys*; from the ground between the two figures rises a tendril, and above, a sash, fringed and embroidered, hangs in festoon: 2. rev. two youthful male figures standing, face to face, conversing; they wear mantles; the one on the right holds in his right hand a staff; between their heads a pair of *haltères*. R. P. K.

1401. AMPHORA. CCXVI. $11\frac{1}{10}$ in. Design red with accessories in white on a black ground; 1. a female figure seated on a rock; before her a youthful male figure approaching with a fan in his right hand and a wreath in his left; the female figure has her hair radiated over the forehead, and drawn back through a cap open behind; she wears a necklace, armlets, a talaric *chiton* girt round the waist, and sandals; her left hand rests on the rock; in her right she holds out a *phiale* with fruit and branches to the youth before her; he is beardless, and wears a wreath; from his left arm hangs a *chlamys*; a sash, *tainia*, hangs from the wreath in his left hand; he leans forward, placing his left foot on a rock; in the field flowers; the ground is indicated by an irregular line of dots: 2. rev. two youthful male figures standing, face to face, conversing; between them a *stèle*; they are beardless, and wear mantles; the one on the left holds in his right hand a staff; between their heads a flower. T.

1402. ——— CCXVI. $12\frac{1}{10}$ in. Design red and white on a black ground; 1. Elektra (?) and Chrysothemis (?) bringing offerings to the tomb of Agamemnon (?); in the centre of the scene an altar, behind which a sepulchral *stèle*; on each side a female figure, with offerings; on the altar hangs a sash, *tainia*, in festoon, and a shallow two-handled cup (sh. clxviii.), black on a red ground; the *stèle* is an Ionic column painted white; a sash, *tainia*, is tied round it in a knot on each side; on the top of the column is a fruit; on the left, seated on rising ground, is a female figure, Chrysothemis (?), who in her left hand holds a *phiale* over the altar; her right hand rests on the ground by her side; her hair is bound with a cap open behind, and is radiated over the forehead; this figure wears earrings, a necklace, armlets, sandals, and a bordered talaric *chiton*, girt at the waist and ornamented with a stripe, *paruphé*, down the side; behind

her head a ball ornamented with diagonals and a white central spot; on the right of the altar stands another female figure, Elektra (?), holding in her left hand a *pyxis*, ornamented with diagonals and dots in the angles, and a row of balls or fruit on the top; she is half turned away from the altar, but turns her head to look at the other female figure; her hair is bound with a radiated diadem; she wears earrings, a necklace, armlets, sandals, and a bordered talaric *chiton* girt at the waist and ornamented with a stripe, *paraphé*, down the skirt; behind her head hangs a ball similar to that on the left; the ground of this scene is indicated by an irregular line of dots: 2. rev. two youthful male figures standing conversing; both are beardless, and wear mantles; the one on the right has his right arm and shoulder bare, and holds a staff, *rhabdos*, in his right hand; the other figure has his hands muffled in his drapery; both wear sandals. *Bequeathed by Miss Auldjo, 1859.*

1403. AMPHORA. CCXVI. 1 ft. 1 $\frac{1}{10}$ in. Design red with accessories in white on a black ground; 1. on the left a female figure seated on a rock, and turning her head round to a youthful male figure behind her on the right, who leans forward, resting his right foot on a rock, and holding out to her a *phiale*; the female figure has her hair radiated over the forehead and drawn back through a cap open behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; in her left hand she holds a wreath; in her right a mirror; the male figure is beardless, and wears *endromides*; from his left arm hangs his *chlamys*; above the female figure an embroidered sash hanging in festoon, and a small *phiale*, or circular flower; above the male figure a circular flower and a cluster of red spots, perhaps meant to represent a branch: 2. rev. two youthful figures standing, face to face, conversing; they are beardless, and wear mantles and diadems; the one on the right holds in his right hand a staff; between them a circular flower, and lower down a small circular object, perhaps a *phiale*; behind the one on the left a pair of *haltères*. *R. P. K.*

1404. ——— CCXVI. 1 ft. 10 $\frac{1}{10}$ in. Design red on a black ground, with accessories in white nearly effaced; 1. a scene composed of two groups, one placed above the other; in the lower scene a female figure seated on a rock, holding in her

right hand a mirror, and in her left a wreath; she looks back at a youthful male figure behind her, who holds out towards her a *phiale*, on which is a sprig of myrtle; before her a female attendant approaches rapidly; in her left hand she holds out a *phiale* and a sash, *tainia*; in her right is a large fan; above is a seated female figure, holding in her right hand a mirror; in her left she holds out a large *pyxis* towards the androgynous Erôs, who is flying towards her; he holds in his right hand a wreath and a sash, in his left a *phiale*; behind him a large aquatic plant; the female figures have their hair drawn back through caps open behind and radiated or beaded over the forehead, and wear necklaces, armlets, talaric *chitons* girt at the waist, and sandals; the two seated figures have bordered *pepli* thrown over their knees; the standing female figure has a stripe down the side of her *chiton*; the cap of the central figure is beaded, those of the other two are radiated; the male figure in the lower group is beardless and naked, all but the *chlamys* in which his left arm and hand are enveloped, his hair is bound with a diadem; before him a shrub; Erôs has a head-dress similar to that of the female figures; before him a large ball: 2. rev. a composition in two scenes, one above the other; in the centre of the lower scene a female figure seated in a chair, looking to the left and holding in her right hand a mirror; before her a youthful male figure offering a *pyxis*, and a female figure holding in her left hand a large open *pyxis*; behind the seated figure a female figure leaning against a *stèle*, conversing with a youthful male figure, who is seated on his *chlamys*; his left hand rests on a stick; the seated figure has her hair drawn back through a cap open behind; she wears a necklace, armlets, a talaric *chiton*, and a *peplos*; her left arm rests on the back of the chair; at the edge of the seat is the wave pattern; behind her chair a *candelabrum*; the female figure behind her is similarly attired; the other female figure wears earrings, armlets, a necklace, sandals, and a talaric *chiton*, over which falls a *diploidion* as low as the hips, girt at the waist; from her left arm hangs a small *peplos*; both the male figures are beardless; the seated male figure wears a diadem; the other wears his *chlamys* on his left arm; round his head a wreath; in the scene above two female figures are seated opposite each other; the one on the left is playing on the triangular harp, *magadis* or *trigonon*; be-

fore her stands the androgynous Erôs, holding in his left hand a *phiale*; behind him is a lyre; the other female figure is caressing a swan, which, from the bad condition of the vase, is nearly obliterated; in her left hand she holds a *phiale*; at her side a *tympanon*; above her right hand a mirror; these female figures and Erôs have their hair drawn back through caps open behind and radiated over the forehead; they wear ear-rings, necklaces, armlets, talaric *chitons*, and *pepli*; the figure on the left is seated on a striped cushion, behind her hangs a sash.

1405. AMPHORA. CCXVI. 1 ft. 5½ in. Design red with accessories in white and yellow on a black ground; 1. in the centre of the scene a female figure seated on a seat, and holding in her hand a mirror, in which she is looking at her face; before her stands a youth leaning against a *loutron*; floating in the air above is the androgynous Erôs, bringing an embroidered sash, *tainia*, to the seated figure; behind her stands a female figure holding in her right hand a *phiale*, in her left a fan; higher up on the vase, and in the more distant part of the scene, are two seated female figures; the one on the right is seated on the capital of an Ionic column, and holds out in her right hand a *pyxis*; the one on the left holds in her right hand a flat basket and a sash, in her left a fan, and looks round at her companion; the hair of the seated figure below flows in long tresses down her neck, and is ornamented with a *stephané* and a beaded diadem; she wears earrings, a double necklace, armlets, a talaric *chiton* girt at the waist, and sandals; a *peplos* is thrown across her lap; her feet are placed on a footstool; the youthful male figure is beardless, and wears a beaded diadem, and *endromides* reaching half way up the calf, and fastened with a row of buttons; in his left hand he holds a knotted stick, a strigil, and a *lékythos*, suspended by a string (the *xystrolékythos*); in his right he holds a wreath composed of circular flowers strung together with two strings; from his left arm hangs his *chlamys*; the *loutron* against which he leans is white; the pedestal, *hypostaton*, is marked with red flutings; in the *loutron* is a lyre, and on the ground behind it an embroidered sash, *tainia*; the figure standing behind the seated female figure has her hair bound with a beaded diadem, and wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; from her left arm hangs

her *peplos*; on the ground before her is a sash, *tainia*; in the upper scene both figures have their hair bound with a beaded diadem and drawn back under a cap open behind; they wear earrings, necklaces, armlets, talaric *chitons* girt at the waist and with an embroidered seam down the breast, and sandals; the *pyxis* of the figure on the right is ornamented with the Mæander pattern; above the figure on the left an embroidered ball; Erôs has his hair bound with a beaded diadem and drawn back through a cap open behind; he wears earrings, a necklace, a beaded shoulder-belt, a double circlet of beads round his left thigh, *periskelides*, and sandals; the foreground in this picture, being level, is indicated by an interrupted horizontal line of dots; in the more distant part of the scene the unevenness of the ground is indicated by a broken and irregular line of dots: 2. rev. in the centre of the scene a female figure seated on an Ionic capital, and turning round to a youth behind her, who leans forward, holding out to her in his right hand a fruit; in his left he has held a wreath which, together with the staff on which he leans, is nearly effaced; floating in the air above is the androgynous Erôs holding in both hands a *calathus*, and in front of the seated figure stands a female figure, holding up in her right hand a large mirror; in her left hand is a ball; the seated figure has her hair drawn back through a cap open behind, and wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; a *peplos* is thrown over her knees; in her left hand she holds a *phiale* ornamented with the egg moulding; on the ground behind her a flat basket or shallow dish; the figure standing in front of her has her long tresses drawn back and tied at the roots behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; the ends of her girdle hang down and terminate in rings and a kind of clasp; on the ground behind her an embroidered sash; Erôs has his hair bound with a beaded diadem and drawn back through a cap open behind; he wears a necklace, armlets, a beaded shoulder-belt, a double circlet of beads round the thigh, *periskelides*, and sandals; his *calathus* is ornamented with a band of volutes; behind him a flower, in front of him a swan spreading its wings, and a small *phiale*; the youthful male figure is beardless; drapery hangs from his left arm; behind him a sash. *Basilicata*.

1406. AMPHORA. CCXVI. 1 ft. $2\frac{2}{3}$ in. Design red with accessories in white on a black ground; 1. a female figure seated on a seat, and playing on a small harp, the *trigónon* or *magadis*; before her stands a youthful male figure, leaning against a *loutron* behind him, and caressing with his right hand a fawn looking up to him; hovering in the air above the androgynous Erós flies towards the seated female figure, crowning her with a wreath; in his left hand a *phialé*, and a ball hanging from a string; the female figure has her hair bound with a radiated *opistho-sphendoné*, and wears earrings, a double necklace, armlets, a talaric *chiton*, a *peplos*, and sandals; her feet rest on a footstool; the youthful figure standing opposite is beardless, and wears a wreath; a *chlamys* is twisted round his left arm; in his left hand is a knotted stick; Erós has long hair, bound with a radiated *opistho-sphendoné*, and wears earrings, a necklace, a beaded shoulder belt, a double beaded circlet round the left thigh, *periskelides*, and sandals; on either side of him hangs a sash, *tainia*; the *loutron* is painted white, and is placed on a fluted *hypostaton* or stand; behind it a sash, *tainia*; the ground is marked by irregular lines of dots: 2. rev. a female figure seated on a rock, holding out in her left hand a *phialé*; before her stands a youthful male figure, holding up a large mirror above her head; the female figure has her hair bound with a beaded diadem, and drawn back through a cap open behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and white sandals; above her head hangs an embroidered sash, and in front of her is another sash; the figure standing before her wears a wreath and sandals; his *chlamys* is wrapped round his left arm; in his left hand a knotted stick; above his head a pair of *haltéres*; behind him a circular flower; the ground of the scene is irregular, and indicated by broken lines of dots. *Basilicata*.

Dur. No. 424.

1407. ——— CCXVI. 1 ft. $2\frac{4}{5}$ in. Design red with accessories in white on a black ground; 1. on the left a female figure seated on a rock, and holding out in her left hand a *phialé*, containing fruit and myrtle branches, to a youthful male figure, who stands before her holding a fan over the *phialé*; her right hand holds a laurel branch erect; her hair is radiated over the forehead, and drawn back under a cap, which is open and tied with a string behind; she wears

earrings, a necklace, armlets, white sandals, and a talaric *chiton* girt at the waist, and with a stripe, *paruphé*, down the front of the breast and side of the skirt; her girdle has white studs; on the *phiale* is the egg moulding; the youthful male figure holds the fan in his right hand; his left arm is muffled in a bordered *chlamys*; in his left hand a wand; his hair is bound with a diadem; in front of him is a flowering plant, above his head an ivy leaf; the ground of this scene is indicated by an interrupted line of dots: 2. rev. two youthful male figures standing conversing; both are beardless, and wear diadems and bordered mantles; the figure on the right has his right arm and shoulder bare, and holds in his right hand a staff; the other figure, who faces him, has his hands muffled in his drapery; above his head is an ivy leaf; between the two figures hangs a *pyxis*, ornamented with a cross. *Bequeathed by Miss Auldjo, 1859.*

1408. AMPHORA. CCXVI. 1 ft. $2\frac{2}{10}$ in. Design red and white on a black ground; 1. on the left the androgynous Erôs seated on a rock, and holding out in his left hand a *pyxis*; before him stands a female figure, holding in her right hand a bunch of grapes, in her left two sashes; Erôs has his hair drawn back under a cap open and tied with a string behind; over the forehead is a beaded diadem; he wears earrings, a necklace, armlets, a beaded shoulder-belt, a double circlet of beads round the thigh, a *periskelis* on his right leg, and white sandals; he places his right hand on the rock behind him; his *pyxis* is ornamented with a band of volutes; from it issues a sprig of myrtle; the female figure standing before him has a head-dress similar to that of Erôs; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and white sandals; the ends of her girdle hang down, and terminate in two little balls; the ground on which the scene takes place is indicated by horizontal lines of dots and two upspringing flowers; in the field are three circular flowers; above the female figure hangs a *pyxis*, and between the two a sash: 2. rev. two youths standing face to face, conversing; they are beardless; the one on the right wears a mantle, which leaves the right arm and shoulder free, and holds in his right hand a staff; the arms of the other are muffled in his mantle; above, a pair of *haltères*. H.

1409. ——— CCXVI. 1 ft. $\frac{8}{10}$ in. Design red with ac-

cessories in white on a black ground; 1. on the right hand a youthful male figure moving rapidly to the right, and looking back at a female figure who follows him; he is beardless, and wears a diadem ornamented with flowers; a *chlamys* hangs from his arms; with his right hand he offers to the female figure a *phiale* full of flowers; in his left he holds a laurel branch; the female figure has her hair bound with a beaded diadem and drawn back through a cap open behind; she wears earrings, a double necklace, armlets, a talaric *chiton* girt at the waist, and with a stripe, *paruphé*, down the side, and white sandals; in her left hand she holds out a wreath, from which hangs a sash, *tainia*; in her left, which is drawn back, she holds a square *pyxis*, ornamented with a cross *patée*; at her feet a small laurel-tree; behind her a flower; between the legs of the male figure another flower; the ground of the scene is indicated by a row of dots: 2. rev. two youthful male figures stand facing each other and conversing; they are beardless, and wear bordered mantles, which leave the right arm and shoulder bare; the one on the right holds in his right hand a wreath, the other a staff; between their heads a pair of *halières*; at their feet a flute case (?) *sybéné*; in front of the head of the figure on the left, traces of four illegible letters.

1410. AMPHORA. CCXVI. 1 ft. $1\frac{1}{10}$ in. Design red with accessories in white on a black ground; 1. on the left a female figure moving to the left, followed by the androgynous Erôs, who holds up to her a mirror, into which she is looking; she holds another mirror in her right hand, and in her left a wreath; her hair is bound with a beaded diadem and drawn back through a cap open behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and white sandals; in front of her a sash, *tainia*; Erôs has the same head-dress and wears a necklace, an armlet on the left arm, and a *periskelis* on the left leg; behind him a shrub, and in the field three flowers: 2. rev. two youthful male figures stand facing each other and conversing; they are beardless and wear mantles; the one on the left holds in his right hand a staff, and has his right shoulder uncovered; between their heads a pair of *halières*, and behind the one on the left another smaller pair. H.

1411. ——— CCXVI. $12\frac{1}{10}$ in. Design red with ac-
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cessories in white on a black ground; 1. on the right a youthful male figure seated on a rock, holding out a *phiale* with fruit and sprigs of myrtle to a female figure standing before him, who holds out to him a fan, having in her other hand a bunch of grapes; her hair is bound with a beaded diadem, and drawn back under a cap open behind and tied with a long string; she wears earrings, a double necklace, armlets, a talaric *chiton* girt at the waist, and sandals; on her left arm hangs a *peplos*; on the ground behind her lies a *phiale*; the male figure is beardless, and wears a wreath and sandals; in his left hand he holds a wand; his *chlamys* is spread on the rock beneath him; between these figures a flower; the ground of the scene and the rock are indicated by rows of dots: 2. rev. two youthful figures stand facing each other; they are beardless, and wear mantles; between them a tree; above is a pair of *hallères*.

1412. AMPHORA. CCXVI. 1 ft. 1 $\frac{7}{8}$ in. Design red on a black ground; 1. on the right a female figure moving rapidly to the right, and looking back at a youthful male figure who follows her; she holds out to him a wreath in her right hand; from her left hand hangs a bunch of grapes; her hair is drawn back under a cap open behind; she wears a necklace, sandals, and a talaric *chiton* girt at the waist; on either side of her a flower; above her head an ivy leaf; the youthful male figure follows her, holding out in his left hand a *tympanon*; his right hand is behind his back; he is beardless; a *chlamys* is wrapped round his right arm; one end of it hangs down; behind his head hangs a sash, *tainia*; between his feet is a laurel branch; the *tympanon* is ornamented with a large central circular disk, and round the rim with a number of dots, black on a red ground: 2. rev. two youthful male figures standing conversing; both are beardless, and wear bordered mantles, which leave the right arm and shoulder bare, and hold staffs in their right hands; between them hangs a *pyxis* or a pair of *hallères*; behind the head of the figure on the left hangs another *pyxis*. *Bequeathed by Miss Auldjo, 1859.*

1413. ——— CCXVI. 11 $\frac{7}{8}$ in. Design red on a black ground, with accessories in white; 1. a female figure moving rapidly to the left and looking back; in her right hand she holds out either a *phiale* or a flat basket full of

fruits, and a white sash, *tainia*, hanging down; in her left she holds a wreath, from which hangs a white sash; her hair is drawn back through a cap open and tied with a string behind; over the forehead is a beaded diadem; she wears earrings, a double necklace, armlets, a talaric *chiton* girt at the waist, and white sandals; over her head on one side a circular flower, on the other a *pyxis*; behind her another circular flower; the ground of the scene is indicated by a row of dots: 2. rev. the androgynous Erôs seated on a rock, and holding out in his right hand an open *pyxis*, and a large ball hanging from his hand by a string; his left hand is placed on the rock; his hair is bound with a beaded diadem over the forehead, and the tresses behind are tied with a long string; he wears earrings, a double necklace, a beaded shoulder-belt, a beaded circlet round the left thigh, *periskelides*, and sandals; above his head a circular flower, and a sash hanging up; the ground is indicated by a line of dots. *H.*

1414. AMPHORA. CCXVI. $10\frac{3}{10}$ in. Design red and white on a black ground; 1. a female head in profile to the left, ornamented with earrings with three drops, *trigléna*, and a necklace; the hair is confined by a close fitting cap, which is drawn together at the back of the head by a string, of which the long ends hang down; it is ornamented with zigzag lines and trefoils; in front of the head a laurel branch; above, a *pyxis*, two circular flowers, and a sash hanging in festoon; behind, another sash: 2. rev. a female figure moving rapidly to the right, holding out in her left hand a *tympanon*, and in her right a long diadem; her hair is bound with a beaded diadem, and drawn back through a cap which is open and tied with a long string behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; over her head a circular flower and a sash, *tainia*; in both these scenes the ground is indicated by a line of dots. *SL.*

1415. KRATÊR, WITH COLUMNAR HANDLES. CCXIII. 1 ft. $9\frac{5}{10}$ in. by 1 ft. $3\frac{4}{10}$ in. Design red on a black ground, with accessories in white; 1. a youthful warrior taking leave of a female figure, from whom he is receiving the farewell cup; the warrior stands by the side of his horse, whom with his left hand he holds by the bridle; he is beardless; his hair flows down his neck; he wears a *chiton* reaching to the hips and girt

at the waist, and *endromides*; his *chiton* has sleeves, reaching a little below the shoulder, and is covered with spots; round the skirt, the neck, and down the sides of the sleeves, runs a black border, radiated on the inner edge; his girdle, *zôstér*, has white studs; his *endromides* are laced up the front; he turns round to regard the female figure, holding out to her with his right hand a *phiale*, into which she is pouring wine from an *amphora*; her hair is bound with a coif, above which the tresses are gathered up into a conical mass; she wears earrings, a necklace, armlets, and a talaric *chiton* with sleeves, over which falls a *diploidion*, girt at the waist, and reaching to the knees; her *chiton* is ornamented with parallel lines of dots, her girdle with white studs; in front of her a tendril; behind her is a youthful warrior, holding in his right hand his spear, and placing his left on his shield, which rests edge-ways on the ground; he is beardless, his hair flows down his neck; he wears a *chiton* reaching to the hips and girt at the waist, and *endromides*; his *chiton* is ornamented with spots clustered in trefoil; round the edge of the skirt, the neck, and the sides of the sleeves, runs a black border engrailed on its inner edge; his girdle, *zôstér*, is ornamented with black studs; his *endromides* are laced up the front; above him hangs a sword in its sheath, ornamented with a line of ivy leaves; the headstall of the horse is studded with circular white plates; over the forehead the mane is tied with a top-knot; between the female figure and the youthful warrior, and on a level with their heads, hangs an Argolic buckler, the lower half only visible; black rays issue from the centre, round which is a black ring and a circle of wave pattern in black; the *amphora* of the female figure is encircled round the mouth with a laurel wreath, on the neck with parallel vertical strokes, round the body with two zigzag bands, and round the base with vertical strokes, all black on a red ground; the outside of the *phiale* is ornamented with the egg moulding: 2. rev. four youthful athletes stand conversing, in two groups; all are beardless, and wear bordered mantles; on the extreme right a figure, with both hands muffled in his mantle; his companion stands addressing him, with his right arm and side uncovered, and holding in his right hand a staff; between them, on a level with their heads, a cross, perhaps from the end of a torch, and behind the figure with the staff a pair of *haltères*; on the extreme left stands a figure with his mantle disposed in a nearly similar manner; in his right hand he

holds a staff; he addresses the figure before him, who has his hands muffled in his drapery, and wears a diadem rising to a point over the forehead; between this pair the haunch of some animal hanging up. *Basilicata*.

Dur. No. 896.

1416. KRATÊR, WITH COLUMNAR HANDLES. CCXIII. 1 ft. $8\frac{1}{10}$ in. by 1 ft. $2\frac{1}{10}$ in. Design red, with accessories in white on a black ground; 1. combat of two warriors; on the left, a captive kneeling, with his hands tied before him; in the centre, the victorious warrior, pressing forward to despatch with his spear an antagonist, who has fallen before him on one knee, and stretches out his right hand to implore mercy; the victorious warrior is beardless; his hair flows down his neck; he wears a talaric *chiton* reaching to the hips, and *endromides*; on his left arm an Argolic buckler; his *chiton* is bordered, and girt with a broad white girdle, *zoster*, above which it is ornamented with parallel horizontal lines, zigzags, and rows of dots; he stands on ground sloping each way; at his feet are two hunting spears; his antagonist appears to have fallen on a spear which has entered his left side; he is beardless, and wears *endromides* and a girdle, *zoster*, below which is a piece of drapery covering the loins, *zoma*; his girdle is black, studded with white spots; his *zoma* is bordered and embroidered; on his left arm is an Argolic buckler, on which he supports himself; above his right arm is a circular flowret; behind the victorious warrior a laurel-tree, to which is tied the captive; an Argolic buckler leans against the tree, and on the ground beside it are two hunting spears; the captive, pierced by a spear, is kneeling on the left, and looks round at this scene; the ground he kneels on appears to be covered with stones; above, on the left, is a small laurel-tree, with stones round the roots; the ground on which the two combatants stand is indicated by an irregular line of dots: 2. rev. four youthful athletes; three of them advance from the left to meet the fourth, who stands facing them; they are beardless, and wear mantles; the figure on the right holds in his right hand a staff; in front of his face hang a pair of *haltères*; the two figures before him hold in their right hands strigils; all three have the right arm and shoulder free; the fourth figure has his arms muffled in his mantle. *Basilicata*.

Dur. No. 856. Passeri, III, Tab. 256.

1417. KRATÉR, WITH COLUMNAR HANDLES. CCXIII. 1 ft. $5\frac{1}{8}$ in. by 1 ft. Design red on a black ground, the accessories in white and crimson; 1. a youthful beardless warrior seated, holding up in his right hand a *phiale* full of fruits and flowers; before him stands a female figure, placing a wreath on the *phiale*, and holding in her left hand a basket in the form of a *situla*, full of flowers; she leans forward, placing her left foot on a rock; her hair is bound over the forehead with a beaded diadem, and drawn back through a cap open behind and tied with a long string; she wears earrings, a double necklace, armlets, a talaric *chiton*, girt at the waist, a small *peplos* thrown over her left shoulder, and sandals; her *chiton* has a black stripe down the side; her earrings are in the form of a very large circle, from which hang three small globules; behind her, a *pyxis* and an embroidered sash; in front of her a large ivy leaf, and, at her feet, a flower; the warrior is beardless, his long hair flows down his neck; he wears a very tall *pilos* studded with white rivets, a jerkin reaching to the hips, and girt at the waist, and *endromides*; his *chlamys* is thrown under his seat; his left elbow rests on his Argolic buckler, which is placed edgeways on the ground; in his left hand are two hunting spears; his shield is encircled with a red *antyx* studded with white nails; his jerkin is beaded round the skirt, and is bordered round the neck and the side openings of the sleeves with a black stripe engrailed with white; down the front two similar stripes, two rows of black spots, and a black stripe, all parallel; the *endromides* are fastened down the front by a row of studs; behind the warrior is ground slightly elevated; beyond is a shrub, above which hangs an embroidered sash; above the head of this figure a globular object, and above his right arm a circular flowret; the ground of the scene is indicated by an irregular line of dots: 2. rev. two youthful male figures, standing face to face, conversing; between them hangs a *pyxis*; each is beardless, and wears a mantle which leaves the right arm and shoulder free, and sandals; each holds in his right hand a staff; behind the figure on the left a *pyxis*. H.

1418. ——— CCXIII. 1 ft. $7\frac{1}{8}$ in. by $14\frac{1}{8}$ in. Design red on a black ground, with accessories in white; 1. Bacchic scene; on the left a youthful male figure playing on the lyre; he is beardless; his hair, bound with

a diadem, flows down his back in long tresses; he wears a jerkin scarcely reaching to the hips, and *endromides*; his jerkin is bound with a white girdle, and has a broad black stripe down the front, on each side of which are narrower black stripes; he plays on the lyre with his left hand, holding the *plectrum* in his right, and appears to be dancing to his own music; in front of him a female figure rushes forward to the right, looking back at him; in her right hand she holds a basket shaped like a *situla*, in her left a branch; her hair is bound with a beaded diadem and drawn back through a cap open behind; part of the tresses behind are tied in a bunch, part fall over her shoulder; she wears large circular earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; in front of her is a youthful male figure, also looking back as he moves to the right; in his right hand he holds a *tympanon*, in his left a large mirror; his *chlamys* is worn on the left arm like a shield; he is beardless; his hair flows in long tresses down his neck; he wears a tall *pilos*, a *chiton* reaching to the hips, and girt at the waist, and *endromides*; his *pilos* is studded with white rivets, his *chiton* striped like that of the figure on the left, with the addition of two parallel rows of black dots; in the centre of his *tympanon* is a white disk, encircled by a black ring; between the female figure and the figure with the lyre hang a bunch of grapes and a large ivy leaf; a little higher than their heads, and behind the figure with the lyre, an embroidered sash, below which is a flowret; 2. rev. three youthful male figures conversing; they are beardless, and wear diadems, bordered mantles, and sandals; the centre figure is turned to the left, but looks back to address his companion on the right; both these figures have the right arm and shoulder bare, and hold in their right hands a staff; the figure on the left stands facing the central figure, his hands muffled in his mantle. *H.*

1419. KRATËR, WITH COLUMNAR HANDLES. CCXIII. 1 ft. 6 $\frac{1}{10}$ in. by 11 $\frac{1}{10}$ in. Design red and white on a black ground; 1. on the left a female figure moving rapidly to the left, and looking back at the androgynous Erôs who follows her; in her right hand she holds a bucket, *situla*, in her left a *pyxis* and *tympanon*; over her left arm hangs a sash, *tainia*; by her right side a flower; her hair is bound with a beaded diadem, and is drawn back through a cap, open behind and

tied with a long string; she wears earrings, a necklace, an armlet on the right arm, and a talaric *chiton* girt at the waist, and ornamented with a white stripe between two black ones down the front of the breast and side of the skirt; on her feet are white sandals; the bucket has three feet; the *pyxis* is ornamented with a cross *patée*; in the centre of the *tympanon* a white central disk encircled by a black ring, round which again a ring of white dots; round the edge are ribbons; before and behind the female figure a myrtle plant; Erôs holds in his right hand a torch, in his left a pomegranate fruit; his head-dress is the same as that of the female figure; two ringlets fall in front of the ear; he wears a necklace, a beaded shoulder belt, armlets, a beaded circlet round his left thigh, a *periskelis* round the calf, and white sandals; between his feet a *phiale* with a white rim and row of dots round it; the ground of the scene indicated by a row of dots; 2. rev. two youthful male figures stand conversing; between them a sepulchral *stèle*, on which is fruit, and above which is a flower; both the figures are beardless, and wear diadems, bordered mantles, which leave the right arm and shoulder bare, and sandals; in their right hands they hold staffs; the *stèle* is bound with a black sash and ornamented with two rows of white dots; above it a *pyxis* divided into four parts with rectangular lines, and with a dot in each compartment. *Bequeathed by Miss Auldjo, 1859.*

1420. KRATÉR, WITH COLUMNAR HANDLES. CCXIII. 1 ft. $8\frac{1}{10}$ in. by 1 ft. $2\frac{1}{10}$ in. Design red on a black ground, the accessories in white; 1. three figures moving rapidly to the left, perhaps in a Bacchic *thiasos*; on the extreme left is a male figure, brandishing in his right hand a lighted torch from which hangs a sash; he is beardless, his hair flows in long tresses down his back, and is bound over the forehead with a diadem; he wears a tall *pilos*, with a flap over the back of the neck, a jerkin reaching to the *pubes*, and *endromides*; his *pilos* has a loop at the *apex*, and is studded with white rivets; his jerkin is girt at the waist, and beaded round the skirt; down the front is a broad black stripe, on one side of which is a white stripe, a row of black spots, and another of white spots; on the other side is a row of black spots between two white stripes; in the foreground between the legs of this figure is a flower, and on the left

an ivy leaf and a circular flowret; with his left hand he is leading along a female figure, perhaps one of the *kanéphori* in the *Dionysia*; on her head she bears a large basket, *kanoun*, full of fruit; in her right hand is a bunch of grapes; her hair is bound with a beaded diadem and drawn back through a cap open behind; she wears large circular earrings, a double necklace, armlets, a talaric *chiton* with looped-up sleeves, a *peplos*, and sandals; the sleeves of the *chiton* are fastened with studs; her left hand is muffled in her *peplos*; behind her follows a youthful male figure, holding out in his right hand two hunting spears; on his left arm is an Argolic buckler, white, with a large black disk in the centre; he is beardless, his long hair flows down his neck; he wears a tall *pilos*, a jerkin and *endromides*, nearly similar to those of the figure on the left; the upper part of his jerkin is ornamented with a zigzag, below which are black and white vertical stripes similar to those of the other male figure; in front of this figure a bunch of grapes, behind him a wreath from which hangs a sash; another sash hangs from his right arm; on the ground between his feet a *phiale*, behind him a flower; the ground is indicated by an irregular line of dots, and by dots clustered in trefoil to represent flowers; 2. rev. three youthful male figures standing in a row, conversing; each holds in his right hand a staff; they are beardless, and wear mantles which leave the right arm and shoulder free, and sandals; the central figure faces the one on the left; between them a pair of *haltéres* hanging up; behind the central figure hangs a *pyxis*. *H.*

D'Hancarville, I. Pl. 48, and IV. Pl. 111. Moses' Collection, &c., Pl. XVIII.

1421. KRATÊR, WITH MEDALLION HANDLES. CCXVII. 2 ft. 10 $\frac{9}{10}$ in. by 1 ft. 6 $\frac{1}{2}$ in. Design red, white, yellow, and crimson, on a black ground; 1. the visit of Orestês to the tomb of Agamemnôn (?); in the centre a distyle Ionic *hêroon*, within which a statue of Agamemnôn (?) standing by his horse; on each side of the tomb a male and female figure bringing sepulchral offerings, *kterismata*; on the right and on a level with the base line of the *hêroon*, a female figure standing, looking up at the statue, and holding in her right hand a *situla*, in her left an *oinochotê*; her hair is bound with a beaded diadem over the forehead, and is drawn back through a cap open behind, and tied with a long string; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the

waist, and sandals; on rising ground above her is seated a youthful male figure, probably Pyladès; he is beardless, and holds out in his right hand two large *phiale* and an embroidered sash, in his left a lustral branch; he wears a wreath and sandals; his *chlamys* is spread beneath him; behind his head an ivy leaf; on the left side of the *hérôon*, and with her right foot on a level with its base, stands a female figure opposite the one on the other side; she leans forward, placing her left foot on rising ground; in her right hand she holds a mirror, in her left a wreath; her head is bound with a beaded diadem and covered with a cap; the rest of her dress is identical with that of the figure on the opposite side (these two figures probably represent Elektra and Chrysothemis); above her on higher ground is seated Orestès; he turns round towards the *hérôon*, resting his left elbow on his Argolic buckler, which is placed edge-ways on the ground, and painted white; in his right hand he holds out a conical crested helmet, and an embroidered sash hanging down; in his left is a spear; his head is wreathed and beardless, a *chlamys* is thrown over his knees; the statue in the *hérôon* is beardless, and clad in a crimson *chlamys* fastened over the breast with a *peroné*; his *pilos* hangs at the back of his neck; in his right hand he holds out a wreath, in his left is a spear; on the ground behind him lies his cuirass, which is lined with red; the *hérôon* is faced with white marble, and is surmounted by honeysuckle ornaments, *anthemia*, at the *apex* and *akroléria*; the *tympanon* of the pediment is painted black, and ornamented in the centre with a white disk, on either side of which are smaller white disks symmetrically arranged; under the architrave of the pediment the ends of the transverse beams are drawn in imperfect perspective; the base of the *hérôon* is of white marble inlaid with two narrow bands of black, between which is a broad band of red marble inlaid with a line of continuous volutes; the irregular ground outside the *hérôon* is marked by dotted lines; 2. rev. a sepulchral *stélé*, on either side of which are a male and female figure bringing offerings, *kterismata*; on the right, and on a level with the base line of the tomb, a female figure approaches the *stélé*, holding out in her right hand a large circular basket from which the lid has fallen on the step of the *stélé*; in her left hand is an ivy leaf; opposite her on the left of the *stélé* is another female figure balancing in her left hand a *tympanon* on its edge, and

holding in her right a bunch of grapes, behind her head a flower; both these figures have their hair bound with a beaded diadem and drawn back under a cap open behind; they wear earrings, necklaces, armlets, talaric *chitons* girt at the waist, and sandals; above the figure on the right is a youthful male figure, seated, holding out in his right hand a large *pyxis*, in his left is a *situla*; he is naked and beardless, and wears a broad diadem and sandals; his *chlamys* is spread on the rock on which he is sitting; in front of him a sash; on the other side is another youthful male figure, turned from the *stélé*, but looking round at it; in his right hand he holds up a *pyxis* and a large ivy leaf, in his left is a wreath; he is naked and beardless, and wears a broad diadem and sandals; his *chlamys* is spread under him; his *pyxis* is ornamented with a cross *patée*; the *pyxis* of the opposite figure is divided by similar diagonals; within each triangle thus formed are three dots clustered in trefoil; these ornaments are in white; the *tympanon*, the basket, and the *situla* in this scene are all ornamented with white dots; the *stélé* is of red marble, the upper part inlaid with narrow parallel strips of white and yellow, and with a zigzag in white; a black and a white sash are intertwined round it; the base is inlaid with alternate strips of black and white marble, and with a continuous line of volutes, white on a red ground; 3. on the neck, obv. a female bust resting on the *calyx* of a flower which branches out on each side into luxuriant tendrils and blossoms; this head is painted white; the hair, which is bound with a *stephané*, is yellow; the head is inclined to the right; the handles of this vase are ornamented with Gorgons in masks; the face is painted white on the obv., and on the rev. red, over the forehead is an *ampyx*; at their lower attachments the handles terminate in swans' necks, curled round so as to form loops. *H.*

D'Hancarville, i. Pl. 52-56. Inghirami Vasi Fitt., Tavv. xix. xx. xxi. Moses' Collection, &c., Pl. xxvii.

1422. KRATÉR, WITH MEDALLION HANDLES. CCXVII. 2 ft. 3 in. by 1 ft. 2 $\frac{1}{10}$ in. Design red, white, and yellow on a black ground; 1. offerings at a tomb; within a distyle Ionic *héróon* is the statue of a naked youth leaning over a *loutron*, into which he dips his left hand; in his right he holds a wand; he is beardless; his *chlamys* hangs on his left arm; this figure is painted white to represent a marble statue; above him hangs a *phialé* under the ceiling of the *héróon*, and on the right

inner wall of the *hérôon* hang two more *phiale*; on either side of this edifice are figures bringing sepulchral offerings, *kterismata*; on the right is a female figure stooping to take out a wreath or other offering from the large *calathus* which she holds before her; her hair is bound with a radiated *ampyx*, and falls in long tresses down her back, with a single tress in front of the ear; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; above her, and in the more distant part of the scene, is a youthful figure seated nearly to the front, his head turned towards the *hérôon*; in his right hand he holds a wand, in his left his *pilos* inverted, with long strings hanging down; he is beardless and nearly naked; his *chlamys* is twisted round his left arm, and thrown over his seat, a square four-legged stool with cross rails at the bottom; on the left of the *hérôon* is a youthful male figure balancing the female figure on the other side; he stoops forward to offer the wreath held in his right hand, placing his left foot on a rock; he is beardless, and nearly naked; his *chlamys* is twisted round his left arm, and hangs down on the ground; above him, and in the more distant part of the scene, is a group of a youthful male figure seated side by side with a female figure; both are turned away from the *hérôon*; the male figure holds out in his right hand a *phiale* full of fruits, from which a sash hangs down; his *chlamys* is twisted round his loins; he turns round to the female figure, and seems to be listening to what she says, passing his left hand affectionately over her lap; she advances her right hand, raising two fingers as if speaking; her left hand rests on a large wicker basket on which she is seated; her hair is bound with an *opistho-sphendoné* radiated over the forehead; the long tresses are drawn back and float behind; she wears earrings, a necklace, armlets, and a talaric *chiton*, girt at the waist and striped down the side; her basket is ornamented with a band of Mæander, a band of short vertical parallels, and a band of lozenges; the *hérôon* is faced with white marble, and surmounted on the *apex* and *akrotéria* with the honeysuckle ornament, *anthemion*; the transverse beams are shown under the architrave in wrong perspective; they and the side walls are left red; the base is white, inlaid with two red mouldings, between which is a band of triglyphs, white on black; these triglyphs are alternated with white metope spaces; above the pediment two *phiale*; the

loutron has a fluted *hypostaton* or stand, the whole in white marble; the *calathus* of the female figure on the right is ornamented with the Mæander border, a band of short vertical parallels, the wave moulding, a cross formed of diagonals, another Mæander band, and a band of short vertical parallels; the irregular ground in this scene is marked by dotted lines; 2. rev. the visit of mourners to a tomb; in the centre a *stêlé* on three steps, on either side of which are a male and female figure bringing sepulchral offerings; on the right is seated a youthful male figure turning away from the *stêlé*; he is beardless and wears a diadem; in his left hand he holds out a *phiale* with fruits, in his right a wand; a bordered mantle is thrown over his lower limbs; before him, on rather higher ground, stands a female figure holding out in her right hand a large fan; in her left is a *pyxis*, on which are four oval objects, and which is ornamented by diagonal lines and spots; her hair is drawn back, and the tresses tied at the roots behind; she wears earrings, a necklace, armlets, a talaric *chiton*, and sandals; her *chiton* is girt round the waist, striped down the side and bordered; on the opposite side is a female figure standing on a level with the base line of the *stêlé*; she stretches out her left hand to offer a wreath; she wears an *opistho-sphendonê*, earrings, a necklace, armlets, sandals, and a talaric *chiton*, girt at the waist and striped down the front; with her right hand she draws forward the corner of a *kalyptra* or veil over her right shoulder; above her, and in the more distant part of the scene, is seated a youthful male figure, holding out in both hands a long embroidered sash; he is naked and beardless; his head is bound with a diadem, his *chlamys* is spread under him; the *stêlé* is a Doric column, the shaft tied with a white sash; on the steps are oval fruits, a branch(?) and black sashes; the irregular ground of the scene is marked with dotted lines; below the seated male figure on the right are round lumps like stones; 3. on the neck, obv., are two lions confronted, one raising his right, the other his left paw; on the obverse of this vase the handles over their upper attachments are decorated with a group of a *Seilénos* and a *Mænad*, in coloured bas relief; the *Seilénos*, probably *Kômos*, dances, playing on the double flute; from his back hangs a panther's skin; between each pair of figures is a tree; the *Mænad*, probably *Oreithyia*, dances at his side, holding in her left hand a *thyrsus*; she has yellow hair drawn back and knotted behind, and wears a

white talaric *chiton*, and a dark brown *peplos* twisted round the lower part of her body; with her right hand she draws forward over her right shoulder the corner of her veil, *kakyptra*, or a fold of her *chiton*; at their lower attachments these handles branch out into swans' necks, which curl round so as to form loops; the tops of each handle are pierced by two holes at right angles one to the other. *Bl.*

1423. KRATÊR, WITH MEDALLION HANDLES. CCXVII. 2 ft. $1\frac{1}{10}$ in. by 1 ft. $1\frac{1}{10}$ in. Design red, white, yellow, and crimson on a black ground; 1. in the centre of the scene a *hérôon* or shrine, within which the statue of a hero standing, armed with a conical helmet, *pilos*, an Argolic buckler, and two spears which he holds over his right shoulder; he wears a crimson *chlamys*; his body and buckler have been painted white; the ground rises from the base of the *hérôon* on either side; on the right is a youthful male figure stooping forward, with his left foot nearly on a level with the ground on which the base rests, his right foot being raised above it; he holds out in his right hand a tall flower, in his left he holds a knotted stick; he is beardless and wears a wreath; his mantle is gathered in a heap over his right knee; behind him is a shrub; above is a female figure who looks round at the *hérôon*, holding in her left hand a half open *puzis*; her right arm holds an ivy branch; her hair is radiated over the forehead and drawn back through a cap which is encircled by two rows of beads; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, a *peplos*, and sandals; in front of her knee hangs a sash; on the left side of the *hérôon*, and on a higher level than its basement, a female figure is seated, looking up at the hero, and with her right hand holding up a sash; her hair is radiated over the forehead, and is drawn back through a cap open behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, a *peplos*, and sandals; on a level with her seat stands a youthful male figure leaning forward on a knotted staff and holding in his right hand an ivy branch; he slightly advances his left hand; he is wreathed and beardless; his mantle hangs over his left arm; in front of him a sash; the *hérôon* is a small distyle temple of the Ionic order; the pediment is surmounted at each angle by the honeysuckle ornament, *anthemion*; under the cornice are dentils; the temple stands on a base, painted red, with a wave pattern in white;

the columns, mouldings, and ornaments are in white; 2. rev. a male and a female figure approaching a *stêlé*, one from each side, bringing sepulchral offerings, *kterismata*; in the distance, higher up on the vase, a male and female figure are seated, one on each side, also bearing offerings; of the two lower figures, the youth who stands on the right of the *stêlé* holds out in his right hand a *phiale* full of fruits, and an ivy wreath hanging down; in his left hand, which is enveloped in drapery, he holds a knotted staff; he is naked and beardless; his hair is bound with a broad diadem; the female figure opposite to him leans forward with her left foot on a rock; in her right hand she holds a laurel branch erect; her hair is radiated over the forehead and drawn back under a cap open behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; behind her an embroidered sash; above her is a youthful male figure seated, with his back to the *stêlé*, but looking round towards it; in his right hand he holds out a *phiale* with fruits, in his left is a branch with fruits; his head is bound with a broad diadem; he is naked and beardless; his *chlamys* is thrown on the rock on which he is seated; the female figure seated opposite to him holds out in her right hand a large *pyxis* on which are three fruits; in her left hand is a radiated crown; she is turned towards the *stêlé*; in front of her a circular flower; her hair is radiated over the forehead and drawn back under a cap open behind; she wears a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; the *stêlé* is bound with two sashes, one white, the other black, and is surmounted by a pediment, on the angles of which is the honeysuckle ornament, *anthemion*; below the pediment are a zigzag and three parallel horizontal lines; the base of the *stêlé* is ornamented with a laurel wreath, on either side of which are two parallel horizontal lines; all these ornaments are in white on the red ground of the *stêlé*; the rocky ground of the scene is indicated by irregular lines of dots; 3. on the neck, obv. a female head to the right, the bust resting on the calyx of a flower; on either side a quantity of luxuriant spiral tendrils and flowers branching out from the central stem of the plant; the female head has the hair drawn back under a cap open behind, and wears earrings and a necklace; the handles of this vase are ornamented on each side of their upper attachments with masks of the head of *Iô*; the hair is dishevelled;

cows' horns sprout out on the forehead ; the faces in these masks are painted white on the obv. and red on the rev. ; at their lower attachments the handles branch out into two swans' necks, which curl round so as to form loops ; the top of each handle is pierced with an oblong opening. *H.*

Moses' Collection, &c., Pl. xxv.

1424. KRATÉR, WITH MEDALLION HANDLES. CCXVII. 1 ft. 9 $\frac{1}{16}$ in. by 10 $\frac{1}{16}$ in. Design red, white, and purple on a black ground ; 1. in a distyle Ionic *hērōon*, a youthful hero seated, holding with his right hand his cuirass on his knees and in his left two spears ; he is naked and beardless, and is seated on his *chlamys*, which is purple with a white border and stripes ; in front of his head hangs a *pilos* ; behind him hangs a sash ; at his side lies his Argolic buckler ; the ground below it is indicated by a horizontal row of dots ; on the right is a youth leaning against a square *stélē* or *cippus*, and holding in his right hand a strigil, in his left a *lékythos* hanging from a thong ; he is beardless and wears a radiated diadem and *endromides* ; his *chlamys* is twisted round his left arm ; the upper part of the *stélē* is ornamented with a Mæander band ; on the opposite side of the *hērōon* is a female figure holding in her right hand a bunch of grapes, in her left a flower ; her hair is tied at the roots behind and bound with a beaded diadem ; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, a *peplos* and white sandals ; before her hangs a sash ; both these figures are turned towards the figure in the centre ; in this scene the columns, pediment, and basement of the *hērōon* are painted white, the capitals of the columns and the mouldings being picked out with yellow ; the side walls are left red ; the flesh of the hero is painted white, his hair and features being picked out with yellow ; his cuirass is yellowish white, as if to represent gilding, and has a purple lining ; his shield is yellowish white, encircled by a black ring ; his *pilos* is white, encircled by a yellow ring near the base ; the sash behind him is white ; the wreath, strigil, and *lékythos* of the male figure, the *stélē* on which he leans, the ornaments of the female figure, and other accessories are painted white ; 2. rev. two female figures standing, one on each side of a sepulchral *stélē* ; each holds in her right hand a mirror ; the one on the right holds in her left hand a palm branch, the other is drawing

her *peplos* over her shoulders with her right hand; both wear earrings, armlets, talaric *chitons* girt at the waist and striped down the front, and sandals; the one on the right wears a necklace and has her hair bound with a beaded diadem, and covered with a cap open behind; her sandals are white; the one on the left has her hair bound with a beaded diadem over the forehead, the tresses being tied at the roots behind; the body of this figure, from the neck to the feet, and the right arm and hand, have been repainted; in front of each figure is a sash, and behind the figure on the right another sash; the altar is bound with a black and a white sash; on the top of it are six conical objects, probably fruits; the upper part is ornamented with a row of dots and several parallel mouldings picked out in white on a red ground; the mirrors are painted white, as are most of the accessories; 3. on the neck, obv. the androgynous Erôs seated on the calyx of a flower, holding in his right hand an ivy wreath, in his left a ball; above his outstretched right hand and supported by it is a circular wicker basket, surmounted by a row of balls and ornamented with parallel horizontal lines, yellow on a white ground; his hair is bound with a cap from which the long tresses escape behind; he wears armlets; on either side is a plant with prickly leaves and tendrils; the flesh of this figure is painted white, the pinion feathers of his wings white, the remainder red; the handles of this vase terminate at their upper attachments in *Gorgoneia*, or masks of the face of Medusa; on the obverse the faces of these masks are painted white, the hair yellow; on the reverse the faces are red, the hair black; at the lower attachment each handle curls over in two loops which terminate in swans' heads. *Basilicata*.

Dur. No. 624.

1425. KRATÊR, WITH MEDALLION HANDLES. CCXVII. 1 ft. $1\frac{7}{16}$ in. by $6\frac{3}{16}$ in. Design red and white on a black ground; 1. in a distyle Ionic *hêrôn* a statue of Lêda caressing the swan; she is seated on rocks; her hair is covered with a woven cap and radiated over the forehead; she is naked and wears earrings, a necklace, and armlets; above her hangs a *phiale*; the *hêrôn* is faced with white marble, the inner side walls being left red; the pediment is surmounted at the apex and *akrotéria* by the honeysuckle ornament, *anthemion*; in the centre of the *tympanon*, which is left black, a white disk between two smaller ones; on the

architrave below is a continuous line of volutes; on the basement of the *hérôon* a zigzag inlayed in white on a yellow band; on the right of the edifice hang a sash and a *phiale* ornamented with a circle of dots; on the left is a tall plant growing out of the side of the basement or beyond it; 2. rev. a sepulchral *stèle* bound with a black sash; on its top are placed six round offerings, probably fruits; on the right an embroidered sash and a *phiale*, on the left a large mirror and two *phiale*; on the base are horizontal mouldings painted white and black, and with a zigzag, black on a red ground, to represent marble inlays; 3. on the neck, obv. a female head resting on the calyx of a flower which branches out on each side in luxuriant tendrils and blossoms; the head is turned to the left and ornamented with earrings and a necklace, the hair covered with a woven cap; the handles have the usual Gorgon masks painted white, and terminate in swans' necks, as in the preceding vases. R. P. K.

1426. KRATÉR, WITH MEDALLION HANDLES. CCXVII. 1 ft. $8\frac{1}{10}$ in. by $10\frac{3}{10}$ in. Design white and red on a black ground; 1. within a distyle Ionic *hérôon* a youthful male figure seated looking to the left; he is naked; his *chlamys* is thrown over the seat beneath him; behind him hangs a conical cap, *pilos*; in his right hand he holds a *phiale*, on which are fruits, and a chaplet of beads; in his left another chaplet of beads; a sash hangs from the ceiling of the *hérôon* above his right hand; the *tympanon* of the pediment is painted black; the *apex* and *akrotéria* are ornamented with the honeysuckle flower, *anthemion*; 2. rev. a female head to the left, ornamented with earrings and a necklace; the hair is radiated over the forehead and gathered under a woven cap, open and tied behind; the cap is ornamented with parallel black and white bands and stripes; 3. on the neck, obv. a female winged head to the left, ornamented with earrings and a necklace; the hair is gathered under a woven cap, open and tied behind; over the forehead a radiated *ampyx*; the cap is ornamented with parallel black and white bands and stripes; in front of the forehead an ivy leaf; on the handles are Gorgon masks, of which the faces are white on the obverse and red on the reverse.

1427. KRATÉR, WITH MEDALLION HANDLES. CCXVII. 1 ft. $8\frac{1}{10}$ in. by $9\frac{1}{10}$ in. Design red on a black ground; the white pigment which was originally laid on the red is nearly

effaced; 1. in a distyle *héroon* a naked athlete moving to the right and looking back; he holds in his right hand a bucket, and in his left hand a *phiale* (?); a *chlamys* is twisted round his left arm; between his legs a *tympanon* (?), before his face a flower; on either side of the *héroon* a tall *calathus* full of fruits, above which a ball; the *calathi* and the base-ment of the tomb have been ornamented with zigzags and horizontal bands in white; 2. rev. a female head to the left ornamented with earrings and a necklace; the hair is gathered under a woven cap, open and tied behind; this cap is radiated over the forehead and ornamented with parallel bands and lines radiating from the back of the head; 3. on the neck, obv. a female head to the front, ornamented with a *sphendoné* over the forehead; the hair gathered under a cap behind; on each side of the head a flower; the handles of this vase are ornamented with Gorgon masks; at their lower attachment they curl over in two loops, terminating in swans' heads. *H.*

1428. KRATÊR, WITH MEDALLION HANDLES. CCXVII. 2 ft. 3 $\frac{1}{8}$ in. by 1 ft. 1 $\frac{1}{8}$ in. Design red and white on a black ground; 1. the sacrifice of Iphigenia; in the centre of the scene a square altar on two steps, surmounted by a cornice enriched with leaves, and below which a knotted sash hangs from the face of the altar; on the right of the altar is Iphigenia, beyond whom and nearly concealed by her figure is the hind, substituted for her as a victim, standing on its hind legs; in the centre of the scene, behind the altar, stands the priest Calchas holding out the sacrificial knife in his right hand towards the head of the hind; in his left he holds a sceptre; on the left of the altar is a youthful beardless figure stooping forward with a *phiale* full of fruits and branches, which he holds over the altar with his left hand; he stands on rising ground, his left foot being highest; his right hand holds an *oinochôe*; a mantle is thrown round his body and hangs over his left arm; above this figure is Apollo naked and seated on a rock, over which is thrown his *chlamys*; he is beardless; his face appears to have been retouched; in his right hand he holds a laurel branch; his body is turned to the left, but his head looks round towards the altar; on the extreme left is a female figure standing on the lower level, who has held in her left hand some object, perhaps a flower; her right rests on her hip; her hair is

drawn back into a knot behind; she wears a necklace, an armlet on the left arm, a talaric *chiton* girt at the waist, and a *peplos*; on the extreme right stands Artemis on ground about level with the top of the altar; in her right hand she holds out her bow, in her left two spears; her hair is drawn back and bound with a diadem wound twice round the head; she wears earrings, a necklace, armlets, a *chiton* reaching to the knees, a *chlamys* bordered with black and fastened by a circular brooch over the breast, and *endromides*; her *chiton* is bound with a broad girdle and cross-belts passing diagonally over her chest; these belts are black with large white studs; her *endromides* are laced up in front and fastened with white studs; Iphigenia has her hair falling in long disordered tresses over her shoulders; she wears armlets, and a talaric *chiton*, over which a *diploidion* falls as low as the hips; Calchas is bearded, and wears a mantle wound round his lower limbs and left arm, so as to leave his right side bare to the waist; above him hang two *bukrania*, from which hang fillets, to indicate a temple; 2. rev. nearly in the centre of the scene is seated a youthful male figure, Adonis (?), looking to the right and holding upright in his left hand two spears; on his right stand a youthful male figure, holding in his right hand an upright staff, and a female figure holding out a *phiale*; behind him a female figure holding up a mirror; all look towards Adonis, who is naked, his *chlamys* being spread under him; above his head hangs an Argolic buckler ornamented with a central star; only half of the shield is shown; both the male figures wear diadems; the standing figure has a *chlamys* wound round his left arm; the female figure standing in front of Adonis wears earrings, a necklace, an armlet on her left arm, a talaric *chiton* girt at the waist, and sandals; the other figure wears earrings, an armlet on her right arm, a talaric *chiton* girt at the waist, a *peplos* wound round the lower part of the body, and sandals; both have their hair drawn back and gathered into a knot behind; 3. on neck, obv., two gryphons running, face to face, between them a honeysuckle ornament, *anthemion*; on the handles are Gorgon masks, the face white, the eyes and hair brown; at their lower attachments the handles terminate in swans' heads. *Basilicata. From the Pourtalés Collection.*

Cat. Pourtalés No. 220. Cat. Beugnot No. 49. Cat. Dur. No. 381. R. Rochette. Mon. Ined. Pl. xxvi. B. Overbeck, Gallerie heroisch. Bildw. Taf. xiv. fig. 9. Inghirami, Vasal Fitt. III. Tav. 251.

1429. APULIAN AMPHORA. CCXVIII. 3 ft. 1 $\frac{3}{8}$ in. Design red on a black ground, with accessories in white and yellow; 1. obv. upper division; conference of Pelops and Oinomaos before the chariot race at the altar of Zeus; Pelops stands on the left hand side of the altar, which stands in front of the palace of Oinomaos; he is beardless and wears a rich Lydian costume, consisting of a *tiara*, a *chiton* with sleeves and reaching to the knees, *endromides*, a *chlamys* hanging from the shoulders behind, and a girdle; the breast is crossed by two belts which pass over the shoulders; at his left side hangs a sword; he stands in an attitude of attention, his left hand leaning on two spears; his left leg crosses his right knee, the left foot resting on the toes; his right hand is placed against his hip; his *tiara* is ornamented with spirals and a ridged crest; lappets hang from it down the neck; his *chiton* is embroidered on the body with flowers, *anthemia*, and on the sleeves with rings; his girdle and shoulder belts are ornamented with white studs, his *endromides* with spirals; his *chlamys* is bordered with black and fastened by a *peroné* over the breast; over his head, ΠΕΛΟΥ, "Pelops," and to the left of this inscription a *pilos* is ornamented with spirals and a sword hanging up; Oinomaos is bearded and armed with a crested helmet, a cuirass, a sword hanging at his left side, and a sceptre in his left hand; he wears *endromides*, a *chiton* reaching to the knees, and a *chlamys* hanging from the shoulders and fastened by a *peroné* over the breast; his cuirass has shoulder straps and is inlaid with a floral cross on the breast; from it hang *pteruges*; his girdle is ornamented with the egg-moulding; his *chiton* is bordered with a row of white swans, his *chlamys* with an engrailed black band; in his right hand he holds a *phiale* over the altar; above his head, ΟΙΝΟΜΑΟΣ, "Oinomaos;" behind the altar a *stélé* inscribed ΔΙΟΣ, "[the altar] of Zeus," above which is a youthful, beardless head with flowing hair, over which is inscribed ΠΕΡΙΦΑΣ, "Periphas;" behind Oinomaos, Myrtilos moves to the right, but looks round towards the centre of the scene; he is beardless and wears a *chlamys* fastened by a *peroné* over the breast and flying behind; it is bordered by an engrailed black band; in his right hand he holds a wand, in his left a chaplet of beads; over his head, ΜΥΡΤΙΛΟΣ, "Myrtilos;" behind Myrtilos, Erôs flying in the air and Aphroditê seated on a rock; Erôs wears earrings, a necklace, armlets, and an anclat on his left leg; he has a female head attire; his hair is radiated over

the forehead and covered with a cap open behind; in his right hand he holds a sash, in his left a *phiale*; over his head **ΕΡΩΣ**, "Erôs;" he looks back at Aphrodité, who looks up at him, holding up two fingers of her right hand as a sign; she wears earrings, a necklace, armlets, a talaric *chiton* with looped-up sleeves and bound with a girdle, a *peplos* bordered with black, and sandals; her head is covered with a cap radiated over the forehead and open at the back, being tied with a string round the roots of the long hair floating behind; over her head **ΑΦΡΟΔΙΤΗ**, "Aphrodité;" in her left hand she holds a string attached to a chaplet lying on the ground; behind Pelops is Steropê, the mother of Hippodameia, leading her forward by the hand; Steropê has white hair and wears a talaric *chiton*, over which is a bordered *peplos* drawn over the back of the head behind; a double stripe runs down the centre of the *chiton* in front; she looks back at Hippodameia, holding her left wrist with her right hand and fanning herself with the left hand; Hippodameia has long hair flowing in ringlets, and surmounted by an *ampyx* ornamented with the honeysuckle pattern and radiated; she wears earrings, a necklace, armlets, a talaric *chiton* with looped-up sleeves, and a *peplos* which she draws forward from the back of her neck; over her *chiton* is an upper fold or garment girt at the waist and reaching to the hips; her *chiton* and this upper garment are embroidered and bordered with flowers; down the centre is a broad lozengy stripe, spotted with white; her *peplos* is bordered with white; over her head, **ΗΙΠΠΟΔΑΜΕΙΑ**, "Hippodameia;" above this group a youthful beardless head in a Phrygian cap, inscribed **ΠΕΛΑΡ**, "Pelar;" this head and the one inscribed "Periphas" are those of former suitors slain by Oinomaos; the position of these heads and of the *pilos* and sword hanging in line with them serves to indicate the palace of Oinomaos in the background, to which these objects were affixed; the ground on which the figures in this scene stand is represented by a double irregular line of dots; 2. rev. upper division; scene of youths and female figures; in the centre a youth seated on a rock, over which his *chlamys* is spread; in his right hand he holds a stick, in his left a large *phiale* containing fruits; before him stands a female figure holding out a wreath towards him, and resting her left elbow on a pillar; she wears earrings, a necklace, armlets, a *peplos* and a talaric *chiton* girt at the waist; her head is covered with a cap open

behind, and radiated over the forehead; in her left hand she holds a sash, *tainia*; a bird, perhaps the *ixnx*, is flying towards her with a sash in its claws; between her and the youthful figure another sash; behind this female figure a youthful male figure, holding in his right hand a mirror, in his left a staff; from his shoulders hangs a mantle; behind him a female figure holds out to him in her right hand an *alabastos*; in her left is a wreath; from her right arm hangs a sash; she wears earrings, a necklace, an armlet on her left arm, and a talaric *chiton* girt at the waist; her head is partially covered with a cap radiated over the forehead and tied with a string round the roots of the long hair behind; on the left of the central, seated figure is a group of a female figure conversing with a youthful male figure; she wears earrings, a necklace, armlets, and a talaric *chiton* girt round the waist; her hair is partially confined by a cap open behind, and radiated over the forehead; in her right hand she holds a bunch of grapes, in her left a flower; she looks back, as if addressing the youthful figure behind her, who stands with his left foot on a rock and holding in both hands a wreath; he is beardless; from his left shoulder hangs a *chlamys*; the three male figures in this scene wear myrtle wreaths; the female figures wear sandals; the ground on which these figures stand is represented by irregular dotted lines studded with flowers; the field of the scene above the figures is *semé* with flowers; 3. lower division running round the vase; a scene probably representing offerings at the tomb of a hero; the altar is composed of the capital of an Ionic column placed on a square base and surmounted by a *hydria*; on the right a female figure approaches to place an embroidered sash on it; she wears a necklace, armlets, and a talaric *chiton* girt at the waist; round her head a narrow diadem is wound twice, confining the hair behind in a club; behind her is a youthful male figure, seated on his *chlamys* on the ground and looking towards her, advancing his right hand; he is beardless and wears a myrtle wreath, holding a wand in his left hand; before his head a flower; behind him another youthful male figure, beardless and wearing a myrtle wreath; from his right shoulder and arm hangs a *chlamys*; his right elbow rests on a staff; in his right hand he holds out a *phiale* containing fruits, in his left a wreath; between this figure and the seated one in front of him an embroidered sash hanging up; behind him follows a female figure holding in

her right hand an embroidered sash, in her left a *calathus* full of fruits; she wears a necklace, an armlet on the right wrist, a talaric *chiton* and a *peplos*; in front of her face a star; her head is partially covered with a cap radiated over the forehead and tied with a string round the roots of the long hair behind; to the right of this figure and with her face to the front is a seated female figure holding in her right hand a fan, in her left a *pyxis* half open; she has a chaplet of beads over the forehead; her long hair is tied in a club behind; she wears a necklace, a talaric *chiton* girt at the waist, and a *peplos*; behind her the androgynous Erôs wearing a necklace, armlets, and anklets; in his right hand he holds a sash, in his left a *phiale* full of fruits; his long hair is bound with a radiated *sphendone*, and tied up in a club behind like a woman's; he is advancing forward towards the figure seated in front of him, and looks back at the same time towards a female figure following him at a rapid pace, who holds in her right hand a branch; her hair escapes behind from an *opistho-sphendone* radiated over the forehead; she wears earrings, a talaric *chiton* and a *peplos*; her left hand, muffled in drapery, rests against her hip; behind her a youthful male figure, beardless and wearing a myrtle wreath; from his arms hangs a *chlamys*; he advances rapidly, looking back and holding in his right hand a mirror, in his left a bird, probably the *synx*; behind him a female figure running forward and advancing her right hand as if to catch the bird; in her left hand she holds a wreath; her head is encircled by a radiated diadem, and the tresses floating behind are tied with a string, of which the long ends hang down; she wears armlets, and a talaric *chiton*, over which is an upper fold, falling over the girdle; behind her is another female figure moving in the opposite direction, and approaching the altar from the left; in her left hand she holds a goose; her hair is partially covered by a cap radiated over the forehead, and open at the back of the head, the long tresses being tied at the roots with a string, of which the ends hang down; she wears earrings, armlets, a talaric *chiton* girt round the waist, and a *peplos*, one end of which she holds in her right hand; before her stands another female figure, looking towards her, and holding in her right hand a wreath and diadem, in her left a *pyxis* and an embroidered sash; her hair is partially covered with a cap radiated over the forehead and open behind; she wears ear-

rings, armlets, a talaric *chiton* girt at the waist, and a *peplos*; her *pyxis* is ornamented with diagonal lines; within each triangle thus formed is a cluster of three dots; on her right a seated female figure turns round to look at the altar behind her; in her right hand she holds an object formed like a ladder; in her left an open *pyxis* and an embroidered sash; another embroidered sash hangs above the altar; her head is partially covered with a cap or coif radiated over the forehead; the long tresses are tied at the roots behind; all the female figures in this scene wear necklaces and sandals; the ground on which they are seated slopes down from the altar on each side, and is indicated by irregular dotted lines and occasional flowers; in the field, on a level with the heads of the figures, are several flowers; 4. on the neck of the vase, obv. a female head, full face, issuing from the calyx of a flower with luxuriant leaves and tendrils; this head, which is painted in white, is ornamented with a radiated diadem and a necklace; 5. rev. a female head in profile issuing from the calyx of another flower; the hair is partially confined by a cap radiated over the forehead and open at the back; the long tresses behind are tied at the roots by a string, with long ends hanging down. *Ruvo*.

Annali dell. Inst. Arch. Rom. xii. Tav. d'Agg. N.O. Gerhard, Denkmäler, Forschungen, &c., 1853. Taf. liv. fig. 1.

1430. APULIAN AMPHORA. CCXVIII. 2 ft. $\frac{1}{10}$ in. Design red, white, and yellow on a black ground; 1. offering at a tomb; in the centre an *amphora* (shape ccxviii) on a base of two steps; on the right a youthful male figure approaches, and is about to place on the vase the wreath which he holds in his right hand; he is beardless and wears a diadem, a mantle hangs from his left arm, in his left hand is a staff painted white; modern drapery has been added on his body; on the opposite side of the tomb a female figure approaches holding out a *phiale* full of fruit, and a sash; in her right hand she holds a wreath; her long hair is partially confined under a cap radiated over the forehead and open behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist and striped down the side, and sandals; on the vase a naked male figure, painted in black on a red ground; a sash hangs from the handles; another sash is suspended above the youthful male figure, another in front of his body, and a fourth over the *phiale* of the female figure; the ground

on each side of the altar is indicated by a line of dots; the base is painted white with yellow bands, the plinth below red with white bands; 2. rev. two youthful male figures, one on each side of a sepulchral *stèle*, in the form of a Doric column; each is beardless and wears a bordered mantle which leaves the right arm and shoulder free; they face each other and hold staffs in their right hands; over the head of the figure on the right a sash hanging up. *H.*

1431. APULIAN AMPHORA. CCKVIII. 2 ft. 3 in. Design red, white, and yellow on a black ground; 1. offerings at the tomb of a hero; in the centre the tomb in the form of a distyle Ionic temple, *héroon*; between the columns the seated statue of the hero; in his right hand he holds a conical crested helmet, *pilos*, with cheek pieces, in his left a spear; his left elbow rests on an Argolic buckler; his *chlamys* is thrown over his seat; a sash hangs from the ceiling above his head; he turns to a youthful male figure on the right, who approaches holding out to him a *kantharos*; this latter wears a wreath; from his right arm hangs a sash; a *chlamys* is wound round his left arm; in his left hand is a knotted staff; on the left of the tomb is a female figure who stands with her left foot on a rock, offering a wreath to the figure within the *héroon*; in her left hand she holds a *situla*; her hair is partially confined under a cap radiated over the forehead and open at the back; the long tresses behind are tied with a string; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; her girdle has white studs; the tomb, the figure of the hero, and the rock are painted white, picked out with yellow; in the centre of the pediment a disk; on the apex and angles, volutes and the honeysuckle ornament, *anthemion*; the white ground of the base of the monument is relieved and ornamented with a broad *mæander* painted in white on a red ground, between two narrow white bands and two broader black bands; 2. rev. two youthful male figures making an offering at a tomb; they stand on the steps, one on each side, each holding in the right hand an ivy branch; each wears a diadem, sandals, and a mantle; on the upper part of the *stèle* are white zigzag and horizontal mouldings, below which it is encircled by a white and a black sash; another black sash hangs in a festoon at its base; on either side hangs another sash; 3. on the neck, obv. a female head in profile to the left, ornamented

with earrings and a necklace; from the base of the neck flowers and tendrils diverge on either side; the hair is partially confined under a cap open behind, and drawn together by a string round the roots of the long tresses. *H.*

1432. APULIAN AMPHORA. CCXVIII. 1 ft. $3\frac{1}{2}$ in. Design red with accessories in white on a black ground; 1. a female head to the left, ornamented with earrings and a necklace; the hair is radiated over the forehead and partially covered with a woven cap drawn together by a string at the roots of the long tresses; the cap is ornamented with stripes and beads; in front of the head a flower; 2. rev. a female head to the left, ornamented with earrings and a necklace; the hair is radiated over the forehead and partially confined under a cap open behind, and drawn together by a string round the roots of the long tresses; the cap is ornamented with stripes and beads; two locks of hair hang behind the ear; 3. on the neck, obv. a female head to the left attired like the one below it; the necklace is double; on either side a honeysuckle branch; the bottom of the vase is pierced. *Bequeathed by Miss Auldjo, 1859.*

1433. KRATÉR. CCXIX. 1 ft. $2\frac{1}{10}$ in. by 1 ft. $1\frac{1}{10}$ in. Design red on a black ground, with accessories in crimson and white, and the inscriptions incised; retouched in places; 1. scene from an ancient comedy; the contest of Arês and Hêphaistos in the presence of Hêra, who is chained to the golden throne and occupies the centre of the scene; the two combatants stand, one on either side of her; each is armed with an Argolic buckler, and aims his spear at his antagonist; on the right is Arês; his hair falls in long ringlets down his neck; he wears a helmet, a *chiton* girt at the waist and reaching to the loins, *anaxyrides* tied at the knees, greaves, and sandals; his helmet is Corinthian, with a central crest, and at the side two plumes; on his shield is the device of a starfish encircled by a wreath of *helix*; all these ornaments are in white, but have been retouched; round the *saurôtér* or butt end of his spear is the *ankylê* or thong for hurling it, represented by a spiral line; this and his right leg have been retouched; above his head the word ΕΝΕΥΑΛΙΟΣ, "Eneualios," a bull's skull, *bukranion*, from which hangs a sacrificial fillet, *stemma* and a *phiale* ornamented with a central spot, round which is a ring of dots in

white; the antagonist of Arês has a Satyric mask, with protruding lips covered with shaggy hair; on his head is a conical cap covered with a lozenge pattern, and surmounted by a sprig; Hêphaistos wears a *chiton* with sleeves, *anaxyrides* bound at the knees, and sandals; his *chiton* scarcely reaches to the hips; above his head, ΔΑΙΔΑΛΟΣ, "Daidalos," a pomegranate fruit and a *bukranion*, from which hangs a *stemma*; behind him a flower; Hêra sits half turned to the left, but looking round towards Arês; in her right hand a sceptre; her hair falls down her back and is surmounted by a crown, *stephanos*; she wears armlets, a talaric *chiton* with looped up sleeves, a bordered *peplos*, and sandals; her feet are placed on a footstool; the back of her throne is surmounted by a row of honeysuckle ornaments, *anthemion*; the legs are richly carved; her sceptre is surmounted by a flower; over her head ΗΗΡΑ, "Hêra," and a mirror; the stage, *okribas*, on which this scene takes place is represented by a long plank supported by three uprights; in the centre a flight of five steps leads from the *orchestra* to the stage; on either side of these steps is a wreath suspended against the side of the stage, *hypskénion*; the sprig on the helmet of Hêphaistos, the handles of his shield, the flower behind him, the ornaments of the throne, crown, and sceptre of Hêra and of the mirror above her, have been retouched in green over the original white; the inscriptions appear to have been incised subsequently to the baking of the vase; 2. rev. a male and a female figure bringing sepulchral offerings, *kterismata*, to a *stêlê*; on the right is a male figure holding in his right hand a wreath, in his left a branch; he is naked and wears a diadem; nearly all this figure has been repainted and restored as a female clad in a *chiton*; he stands on a slight eminence; before and behind him a flower; above his head a ball marked with a cross; the figure standing opposite holds in her left hand over the *stêlê* a *pyxis* full of flowers and sprigs; in her right a tall flower; her hair is partially covered with a cap radiated in front and open behind; she wears armlets and a talaric *chiton* girt at the waist and fastened by a circular clasp, *peronê*, on the right shoulder; on the *stêlê* a floral ornament has been added by a modern hand; the tomb stands on lower ground than the two figures; on the base of the shaft two courses of masonry are marked, but these are modern additions; above the *stêlê* hangs an embroidered sash; the ground in this scene is marked by irregular lines

of dots; this side of the vase has been much repainted, and the white retouched with green in the flowers in the *pyxis*. *H. Bari, from the Mastrilli Collection.*

Passeri, iii. Tab. 255. Mazochi, Tab. Heracl. p. 138. D'Hancarville, iii, Pl. 108. Lenormant et De Witte, Mon. Céram. I. Pl. 36. K. O. Müller, Denkmäler, II, Taf. 18, No. 195. Millin, Gal. Myth. ed. Guigniaut, Pl. cxli, No. 275. Wieseler, Theater gebäude. Taf. IX, fig. 14. Geppert, Alt. Griech. Bühne, Taf. III.

1434. KRATÊR WITH STAND. CCXIX. 1 ft. 11 in. by 1 ft. 8 $\frac{3}{16}$ in. height of stand 5 $\frac{3}{16}$ in. Design red on a black ground, with accessories in white and yellow; 1. Lykurgos destroying his family; the composition is arranged in two rows of figures, one over the other; in the centre of the lower scene is Lykurgos about to despatch his wife, whom he has thrown down, holding her by the hair with his left hand, and being about to press her down with his left knee; in his right hand he brandishes a double-edged axe, *pelekys*; his hair and beard are shaggy and neglected; his breast and abdomen are covered with hair; on his head is a cap made of the skin of a panther's head; he wears a *chlamys* fastened by a large circular *peronê* in the middle of his breast, and *endromides*; his sword hangs at his left side, suspended by a shoulder-belt; the wife of Lykurgos has fallen with her left leg doubled under her; she raises both hands above her head, trying with her right hand to unloose the grasp of Lykurgos; her hair is dishevelled; a stream of blood is flowing from a wound above her left breast; she wears earrings, armlets, a double necklace, a talaric *chiton*, a *peplos*, and sandals; her *chiton* is girt at the waist and fastened on the right shoulder with studs, leaving the left arm and side uncovered; her *peplos* is embroidered; her sandals are white on the upper leather, and marked with a row of white studs at the seam of the sole; behind Lykurgos is a youthful male figure looking on at the scene, and raising two fingers of his left hand as if upbraiding Lykurgos; his right hand is placed at the back of his head with an expression of despair; his hair is dishevelled; he has whiskers, but no beard; at his left side hangs a sword suspended by a shoulder-belt; from his left arm hangs a *chlamys*; he wears *endromides*, which have been painted white; behind him is a *paidagogos*, advancing slowly, with a crooked staff in his right hand; his hair and beard are white, his face covered with wrinkles; he wears a *chiton* reaching to

the knees and girt at the waist, a *chlamys* hanging over his left arm, and fastened over the breast by a *peroné*, and *endromides*; from under his *chiton* appear the long sleeves of a jerkin ornamented with a lozenge pattern, each lozenge containing a white spot; down the side is a double stripe or seam, *paraphé*; the skirt has a deep black border, engrailed on the inner edge; his girdle is ornamented with white studs; to the right of Lykurgos a male and female figure are carrying off one of his dead sons; the female figure stands nearest to Lykurgos, and looks round towards him with an expression of sorrow; she wears earrings, a necklace, and a talaric *chiton* girt at the waist, under which is a tight-fitting jerkin and *anaxyrides*; her *chiton* is embroidered; her jerkin and *anaxyrides* are ornamented with alternate zigzag and horizontal lines; on her feet are low shoes with a row of white spots above the seam of the sole; with both hands she supports the body of the slain son of Lykurgos; his head falls backward, his right arm hangs down lifelessly; a stream of blood flows from a wound in his right side; a *chlamys* is thrown over his body; his legs are supported by a youthful male figure moving out of the scene to the right, and looking in the same direction as his female companion; a sword hangs at his left side; he wears a *chlamys* and *endromides*; the hair of this figure and of the slain youth is dishevelled; they have whiskers, but no beards; in the centre of the upper scene, and immediately over the group of Lykurgos, is a winged figure, probably Lyssa, hovering in the air and partially surrounded by a triple radiated circle; with her right hand she aims a goad, *kentron*, downwards at the group below; round her left arm are twined two snakes, their heads stretched forward in a menacing attitude; her body is contained within the radiated circle, all but her legs, her hands, and the tips of her wings; her hair is partially confined under a cap radiated over the forehead and open behind; she wears earrings, a necklace, and a talaric *chiton*, which in her rapid descent is raised by the air nearly to her knees; two shoulder-belts cross her bosom diagonally; her waist is bound with a girdle ornamented with white studs; her *chiton* is embroidered, and has a deep black border, engrailed on the inner edge; on the ground below her are a *hydria* lying on its side, and a flower growing on mountainous ground; on her right is Apollo, seated on an eminence, and resting his left hand on the heptachord lyre; he raises his

right to the side of his head, as if holding the *plectrum*, and appears to be listening to Hermês, who stands in front of him on the extreme right of the scene; Apollo is beardless; his hair falls in long ringlets, and is wreathed with laurel; over his knees is thrown a *chlamys*; his lyre is painted white; before him, on lower ground, is an oblong altar on which some offering is burning between two globular objects, probably fruits; the altar is painted white, the mouldings being picked out with yellow; it has an egg and tongue cornice; below it has been a fan (?), the greater part of which is broken away; Hermês stands leaning forward with his right foot raised on a rock or bank; he advances two fingers of his right hand as if addressing Apollo; in his left he holds the *caduceus*; his *petasus* is white, and hangs at his back behind; his *chlamys* is thrown over his left arm; his *endromides* have long wings issuing from the sole of the heel; behind him grows a plant, above which hangs a sash; behind Lyssa and on the left of the scene is a group of a male and female figure; the male figure, probably Arês, is seated on a stool; his left hand holds a spear, the butt end of which rests on the ground; his head is turned towards the group of Lykurgos below, with a look of sorrow; the movement of his right hand expresses surprise; he appears to be listening to a female figure before him on the extreme left, probably a local Nymph; he wears a *chlamys* and *endromides*; his stool is painted white; the female figure before him stoops forward, resting her left foot on rising ground, and moving both hands as if speaking; her hair is bound with an *opistho-sphendonê*, radiated over the forehead; the tresses at the back of the head are gathered into a conical mass; she wears earrings, a necklace, armlets, sandals, and an embroidered *schistos chiton*, which is open on the right side, leaving the right arm and shoulder uncovered; it is talaric, with an upper fold or garment reaching to the waist; 2. rev. Pelops, Hippodameia, and Myrtilos; the composition is arranged in two rows of figures; in the lower row a large *loutêr* or laver of white marble occupies the centre of the scene; in front of it and on lower ground is Pelops, seated on rocks; he looks round to Hippodameia, who stands behind him, advancing her left hand as if addressing him; Pelops supports his left elbow with his right hand, which rests on the pommel of his sword; with his left hand he makes a gesture addressed to Myrtilos, who stands before him; his *chlamys* is thrown on the rock

under him ; he wears *endromides* ; his sword rests perpendicularly on the ground ; the scabbard is striped with horizontal bars and has a belt attached ; in the background between him and Myrtilos is a very tall Ionic column, which is surmounted by a tripod ; a little below the capital are zigzag and horizontal bands, and a *bukranion* with a fillet hanging from it, attached to the column ; Myrtilos stands on the extreme right of the scene ; his head is turned towards Pelops, as if he was receiving a command, while the action of his left foot indicates that he is about to depart ; in his left hand he holds a chariot wheel, the instrument of his treachery ; he wears a white *petasus* hanging at his back, a *chlamys* fastened by a *peroné* on his breast, and *endromides* ; both he and Pelops have whiskers, but no beard ; their hair curls luxuriantly ; between these figures is a tall flower ; Hippodameia has her hair bound with an embroidered *opisthosphendoné*, radiated over the forehead, from which the long tresses project in a mass behind ; she wears earrings, a double necklace, armlets, a talaric *chiton*, over which falls an upper fold or garment reaching to the waist, a bordered *peplos*, and sandals ; her *chiton* has looped-up sleeves, and is bordered and embroidered ; the upper fold has a broad black border ; behind her is a matronly female figure, either Héra or the mother of Hippodameia, who lays her left hand on the shoulder of Hippodameia ; her hair falls in long ringlets over her shoulders, and is ornamented over the forehead with an *ampyx*, out of which rises a row of honeysuckle ornaments ; she wears earrings, a double necklace, armlets, a talaric *chiton*, an embroidered *peplos*, and sandals ; her *peplos* is drawn over the back of the head, and her right arm and hand are muffled in it ; her *chiton* is bordered and richly embroidered ; down the front is a broad stripe of lozenges, in the centre of each of which is a dot ; on either side of this is a parallel stripe of wave pattern ; the rest of the *chiton* is ornamented with a row of double honeysuckle flowers, above and below which is a vandyked line between two rows of spots or studs raised in relief ; in front of her feet is a flower ; in the upper row of the scene are four figures ; on the left is a female figure, probably Aphrodité, seated on a stool ; in front of her and on the extreme left stands Pan, leaning forward with his left foot raised on a rock and holding in his right hand a laurel branch to which a sash is tied ; the female figure has her face turned to the front, her hair is radiated

over the forehead and partially confined under a cap from which the tresses project in a mass behind ; at the back of her head hangs a veil, the end of which she holds up with her right hand ; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist and with looped-up sleeves, a bordered and embroidered *peplos* and sandals ; she is half turned away from Pan, resting her left hand on the edge of the seat behind her, and looking down at the scene below ; Pan is represented as a youthful beardless figure ; his head is bound with a wreath of reeds ; he has a short tail ; there are two projecting objects, perhaps meant for horns, on his forehead, but this is doubtful ; on the other side of Aphrodité is Erôs, seated on a rock on which his *chlamys* is spread ; he holds out a myrtle wreath towards the goddess, but with his head turned away and looking down towards Myrtilos below ; his hair is partially confined under a cap radiated over the forehead, and from which the long tresses rise behind in a conical mass ; he wears a shoulder-belt to which small *bullæ* are attached, a *periskelis* on his left leg, and sandals picked out with white ; on the extreme right and immediately above Myrtilos is another female figure, perhaps a local Nymph, seated on a *cista* and looking down towards Hippodameia ; her hair is bound with an *opistho-sphendonê* radiated over the forehead ; the long tresses project in a mass behind ; she wears twisted earrings, *helikes*, a double necklace, armlets, a talaric *chiton* girt at the waist, an embroidered and bordered *peplos*, and sandals ; her *chiton* has looped-up sleeves, and has slipped off her right shoulder ; she looks downwards, resting her right hand on the rock beside her ; the *cista* on which she is seated is ornamented with alternate wave pattern and Mæander bands ; both on the obverse and reverse of this vase the borders of the *pepli* and *chlamydes* are engrailed on the inner edge, the *endromides* reach half-way up the calf, with fur turnovers ; they are laced up the front, with a row of studs or buttons on each side of the lacing ; the sandals of the female figures are picked out with white ; the ground is indicated by uneven and broken lines of dots and by occasional flowers ; behind the matronly figure on the reverse, the steep side of the mountain in the background is indicated by two horizontal rows of dots, out of which springs a cluster of flowers ; one of these rows is on a level with her shoulder, the other is at the height of her knee ; single circular flowers appear in the upper part of the scene

on both sides; on the obverse, one on the left, one over the head of Apollo, and one between the heads of Apollo and Hermès; on the reverse, one over the head of Erôs, and another behind the head of the figure on the extreme right; the rock on which Pelops is seated has its outline picked out with white and yellow on a red ground, the middle of the rock being left black; clusters of irregular lines pointing downwards indicate the plants which hang from its steep surfaces; the tripod on the *stèle*, in the scene of the reverse, is richly ornamented, having between each pair of legs a *helix* or volute; the handles of this vase are pierced vertically.
Ruvo. J. R. St.

Monum. dell' Inst. Arch. Rom. v. Tavv. 22, 23.

1435. KRATÉR. CCXIX. 1 ft. 7 $\frac{7}{10}$ in. by 1 ft. 7 in. Design red on a black ground, with accessories in white; 1. the surprise of Dolôn by Ulysses and Diomédès; Dolôn stands in the centre of the group, crouching in an attitude of surprise; he has a moustache and whiskers, but his chin is nearly beardless; on his head is a helmet made of skin; he wears a spotted skin knotted round his neck, under which is a *chiton* reaching to the hips; on his feet are *endromides*; at his left side hangs a quiver ornamented with the wave pattern; in his right hand is a knotted spear, which he turns round to aim at Diomédès; the spear-head has a serrated edge; in his left hand is a bow, his grasp of which is relaxed from fear; in front of him Ulysses steps forward stealthily from behind a tree, placing his left hand on the shoulder of Dolôn, and holding his sword in his right; he is bearded, and wears a conical cap, *pilos*, a *chlamys* fastened by a *peroné* on the neck, and *endromides*; on the other side Diomédès advances stealthily from behind another tree, stretching out his right hand to seize Dolôn; he is bearded, and is armed with two spears and a helmet with cheek pieces and frontal ridge, the crest of which is placed on a crouching wolf; he wears a *chlamys* fastened by a *peroné* round the neck, and *endromides*; his *chlamys* and that of Ulysses have an embattled black border and are ornamented with parallel black stripes; the *chlamys* of Ulysses on the breast is ornamented with spots, perhaps to indicate a fur lining; the *endromides* of all these figures are made of skin, and laced over the instep; those of Dolôn are fastened by a broad strap under the instep, leaving the fore part of the

foot and the heel bare; two other trees bound the scene, one on each side; the branches of all four trees are lopped off; 2. two groups, each representing a female figure offering a myrtle wreath to a youth; on the right a youth clad in a mantle; before him stands a female figure with hair gathered up into a knot behind and bound with a diadem wound several times round the head; she wears a necklace and a talaric *chiton* falling in a fold over the girdle; in her right hand she holds out a wreath; in her left, which hangs down, is an embroidered sash; the other youth is naked; the female figure who stands before him has her hair hanging down in curls, and wears a necklace, a talaric *chiton*, and a bordered *peplos*; she holds out the wreath in her right hand; all these figures wear sandals; both on the obverse and reverse the figures are restored in places. *Pisticci*.

Bullet. Archeol. Napol. 1843. I. Tav. vii. Overbeck, Gallerie heroisch. Bildw. Abbildung. Taf. xvii, fig. 4.

1436. KRATÊR. CCXIX. 1 ft. $2\frac{3}{10}$ in. by 1 ft. $1\frac{1}{10}$ in. Design red on a black ground, with accessories in white and crimson; 1. *Symposion* or banquet of Zeus and Ganymêdês, who recline on the same couch; on the left is Zeus, with the forefinger of his right hand he is twirling round a drinking cup (shape cxliv); he is bearded, and wears a crimson wreath; he is looking at Erôs, who flutters before him a little above the ground, and holds up with both hands a fillet, *stemma*; at the foot of the couch a tall *candelabrum*; Ganymêdês is looking at Erôs, and points towards him with the forefinger of his right hand; he is beardless, and has long hair bound with a crimson wreath and a white diadem, of which the ends hang over his breast; both figures have a *peplos* thrown over their lower limbs; their left elbows rest on pillows, *proskephalaia*, chequered with black and red squares; in the centre of each square a dot; the mattress of the couch is ornamented with dots arranged in trefoil; along the side of the couch the wave pattern, red on a black ground; under each wave a black cross; the *candelabrum* and many parts of the figures have been retouched; 2. rev. two youthful male figures, standing one on each side of a *stêlê*; they are beardless, and wear diadems and mantles, which leave the right arm and shoulder free; the diadem of the figure on the right is nearly obliterated; that figure holds out in his right hand a staff; above his right arm a ball and a small

square object, probably, a *pyxis*; the figure on the left holds with his right hand a strigil over the *stèle*, on which is a fruit or some other offering. *H.*

D'Hancarville, iv, Pl. 90. Inghirami, Vasi Fitt. II, Tav. 177.

1437. KRATÊR. CCXIV. 1 ft. 10 $\frac{2}{5}$ in. by 1 ft. 8 $\frac{5}{8}$ in. Design red, purple, yellow, and white on a black ground; 1. the hunt of the Calydonian boar; in the foreground a hero on the left, kneeling on the right knee, opposes the point of his sword to the boar's mouth as he rushes forward; a white dog, moving to the right in a direction contrary to the boar's, springs at his flank; this scene takes place among brushwood, represented by three stumps of trees and a sapling; on higher ground are four hunters, one of whom stands in the centre immediately above the boar, about to hurl with both hands a large stone at him; on the left is a figure holding a spear in the direction of the boar, but looking away from him to the left; on the right are two figures, of whom the highest has the body from the hips downwards concealed by rising ground, and points his spear at the boar, looking away to the left; the other figure on the right stands on a lower level, turning his back on the boar, and aiming his spear apparently at some object in the background; all the hunters are beardless; the kneeling figure is armed with a helmet, an Argolic buckler, and short sword; the two figures on the right are armed with Argolic bucklers and spears; of these two the upper one wears a *chlamys* and a sword suspended by a shoulder-belt; the figure heaving the stone wears a *chlamys* with a deep black border, *endromides*, and a sword suspended by a shoulder-belt; the figure on the extreme left wears a *petasus* hanging at the back of the neck, an embroidered *chlamys* with a deep black border, and a sword hanging from a shoulder-belt; all the figures have short hair except the two last described, whose hair falls down the neck; the brushwood in the higher part of the scene is indicated by two stumps of trees; the boar is painted in opaque purple, the bristles picked out with yellow; his eye and tusks are also in opaque colour, raised from the ground of the picture; 2. rev. two beardless youths standing, face to face, conversing; they wear white diadems, mantles with an engraved border, which envelope them to the feet, and shoes ornamented with white studs, and having soles picked out in white; the one on the right leans on his staff, and holds in

his right hand four fruits; the one on the left has his left hand unmuffled, holding out in it three fruits; this hand rests on his staff; between these figures hangs a sash, *tainia*, and behind the head of the one on the left is a flower. *P.*

Cat. Pourt. No. 204. Panofka, *Antiques du Cab. Pourtalès*, Pl. xi.

1438. KRATÉR. CCXIV. 1 ft. $2\frac{2}{10}$ in. by 1 ft. $2\frac{3}{10}$ in. Design red, white, and crimson, on a black ground; 1. scene from a comedy, perhaps a parody on the visit of Zeus to Alkmênê, or possibly of Dionysos to Althaia; in the upper part of the scene an oblong window, through which is seen the bust of a female figure; below, on the left, is a grotesque male figure climbing up a ladder which rests against the window, while, on the right, a similar figure his attendant stands lighting him with a torch; both the male figures have grotesque masks painted a reddish brown, with black beards; they wear wreaths, *anaxyrides*, and jerkins fitting tight over an under garment with sleeves; the jerkin of the figure mounting the ladder is crimson; he wears white sandals, and holds in his left hand a crimson sash, while he stretches out his right hand towards the female figure, holding out to her fruits; the jerkin of his attendant is white, below which appears the edge of an inner lining or garment of crimson; in his right hand this figure holds a *situla* painted white, in his left a wreath and a torch, the flame of which is painted crimson; he looks up towards the window, standing on tip-toe; both figures have crimson *phalli*; the female figure has her head turned to the left; her face is painted white, her hair is partially confined under a crimson coif, open behind, and ornamented with rows and clusters of beads; her shoulders are covered with a crimson garment, ornamented with rows and clusters of beads; her left hand rests on the sill of the window; on either side of it hangs a vine wreath; and on the ground behind the figure with the torch is an ivy branch; the crimson on the sash, torch, and other parts of the design seems retouched; 2. rev. two youths standing, face to face, conversing; they are beardless, and wear wreaths, bordered mantles, and sandals; the figure on the right has both hands muffled in his mantle; in his right hand he holds a sprig; his left arm rests on a staff; his companion holds out to him in his left hand two fruits and a sash; in his right hand, which is partially con-

cealed under the folds of his mantle, he holds a fruit against his breast. *P.*

Cat. Pourtalès No. 328. Passeri, III, Tab. 208. Panofka, Antiques du Cab. Pourtalès, Pl. x, and also in his Bilder antiken Lebens, Taf. xix, fig. 10, and his Griechen and Griechinnen, Taf. II. Wieseler, Theater gebäude, Taf. ix, fig. 12.

1439. OINOCHOË. XXIII. 10 $\frac{1}{10}$ in. Design red on a black ground; on the extreme right the chariot of Aphroditê (?) drawn by two swans; Adonis (?) is seated in it, embracing Aphroditê, who sits on his lap; Adonis is beardless, and wears a wreath; round his lower limbs an embroidered *peplos*; in front of the swans a Seilênos and a Nymph in *congressu venereo*; the Nymph is naked, her long hair is gathered into a knot behind; a panther is climbing up the left leg of the Seilênos; both these figures wear sandals; behind them Apollo (?), seated on a bank, playing on a heptachord *chelys*; he leans his head forward, his long hair is fastened in a top-knot, he wears an embroidered and bordered *peplos*; behind him a Seilênos advances, extending his arms in astonishment at the scene before him, and letting fall his *thyrsus*; he wears a panther's skin knotted round his neck, and *endromides*, and has a large *phallus*; both the Seilêni have horse's ears and tails; the bank on which Apollo is seated is *semé* with flowers. *Vulci.*

Dur. No. 115. Lenormant et De Witte, Mon. Céram. IV, Pl. 81. Annali dell' Inst. Arch. Rom. 1845. Tav. M.

1440. ——— XIX. 9 $\frac{7}{10}$ in. Design red with accessories in white on a black ground; Hêraklês in a *biga* driven by Nikê; Erôs leads on the horses, floating in the air at their heads; Hêraklês is beardless, and wears the lion's skin knotted round his neck; on his left shoulder is his club; with his right hand he grasps the *antyx* of the chariot; the Nikê has her hair gathered into a knot behind; she wears earrings, a necklace, armlets, and a talaric *chiton* bound with a broad black girdle; in her right hand she holds her whip; Erôs has long hair gathered into a knot behind, and wears a *periskelis* on his left leg; he looks back at Hêraklês, holding in his right hand a laurel branch, in his left a *phiale*; before him a *loutêr*. *Apulia.*

Dur. No. 327.

1441. OINOCHOË. XX. $9\frac{1}{10}$ in. Design red with accessories in white on a black ground; on the right a Mænad reclining, before her a youthful Satyr (Marsyas, Kômos or Briachos), playing on the double flute; the Mænad is turned half round to the front, leaning on her left elbow; she is playing on the cymbals; her hair falls in long tresses down her back; over her forehead a string of beads; she wears a necklace, armlets, white sandals, and a *peplos* thrown over her lower limbs and drawn under the body and over the left arm; by her right side is a *thyrsus*; on the ground behind her a conical object; the Satyr is beardless and naked; his hair is bound with a diadem; he wears sandals; before and behind him a tree; a sash, *tainia*, is fastened to one of the branches; in the field two sashes, a flower, and a *phiale*; the ground of the scene is indicated by rows of dots.

1442. ——— XX. $7\frac{3}{10}$ in. Design red with white on a black ground; a youthful male figure standing on tip-toe at the side of a *stêlé*, and holding out in his right hand a tortoise by a string fastened to its leg over the head of a dog; in his left hand an *oinochoë*; his long hair is brought forward and tied in a bunch over the forehead; he wears a *chiton*, reaching to the knee, a shoulder-belt, from which hang amulets and a *bulla* (?), a *periskelis* on his left leg, and boots turned over with white at the ankles; his *chiton* has down the centre a broad black stripe studded with white dots and an engrailed black line at the top and bottom and down the side; it is ornamented with alternate flowers and the key pattern; on the arms are sleeves, perhaps of an under garment, which are ornamented with spots and radiated bands; the dog, which resembles the pet dogs called Spitz, has raised one paw and is looking up at the tortoise, as if to catch it; on the *stêlé* is a *kantharos* painted white; in front of the youth a shrub; in the field a sash. S. R.

Millingen, Vases de Coghill. Pl. xlii.

1443. ——— XIX. $8\frac{1}{10}$ in. Design red with accessories in white on a black ground; a Mænad standing on the left side of an altar, holding up on her left hand four globular fruits over the altar, and looking towards a Satyr dancing on the other side, to whom she appears to be beckoning.

ing by holding up the forefinger of her right hand; her hair is gathered under a broad diadem with a string of beads on each side; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist and falling in a fold to the hips, and sandals; down the front of her *chiton* is a broad seam; the Satyr is beardless, and wears sandals, a string of beads round the head, and another string as a shoulder-belt; he dances, throwing his hands forward over the altar; under his right foot a chaplet of beads; on the altar four globular fruits hanging apparently from a string held in the hands of the Satyr; the sandals have white soles and buttons. *T*.

Passeri, lii. Tab. 236.

1444. OINOCHOË. xx. $9\frac{7}{10}$ in. Design red with accessories in white on a black ground; a female figure moving to the right and looking back; in her right hand she holds a wreath from which hangs a sash, *tainia*; in her left is a wicker basket; her hair is bound with a string of beads, and is partially confined under a cap open behind, from which the long tresses escape; she wears earrings, a necklace, armlets, a talaric *chiton* bound with a girdle studded with beads, and white sandals; above her right arm a small window; above her left arm a flower; the ground under her feet is marked by a line of dots; before her a large tendril and two plants.

1445. ———— xxi. $10\frac{3}{10}$ in. Design red on a black ground with accessories in white; a comic actor standing with his left leg crossed over his right, and his face turned to the front; on the right a small figure of Hêraklês standing on a high base; the actor is bald on the forehead, with white hair on the temples; he wears a moustache and pointed beard, both white; his features are those of a grotesque mask, the eyebrows raised, the nose thick at the end, the mouth wide; he is clothed in a tight-fitting jerkin with sleeves, reaching to the hips; a fringe, probably of leather, hangs from the skirt; from his left shoulder hangs a small mantle, also fringed, with a long white tassel hanging down; this garment and the jerkin have a black border; the sleeve of the jerkin is ornamented with two black bands on the upper arm and two more on the wrist; on his feet are white sandals; he leans on a knotted crook; the forefinger and middle finger of his right hand are raised,

as if he was reciting; above his head Σ ANTIA in Oscan letters incised and retrograde; the small figure of Hēraklēs has been painted white; he turns a little to the left, resting his right hand on his club; there seem traces of a lion's skin hanging over his left shoulder; on the left of the actor hangs a shallow two-handled cup, inside which a star is painted. *P.*

Cat. Pourtalès, No. 329. Panofka, Cab. Pourtalès Pl. ix. Gerhard, Denkmäler, &c. 1849, Taf. iv. fig. 2. Wieseler, Theater-gebäude, Taf. ix. fig. 10.

1446. OINOCHOË. XIX. $8\frac{3}{16}$ in. Design red on a black ground; an ithyphallic Ægipan pursuing a Mænad, who flies before him, looking back; in her right hand she holds a torch, in her left a bucket; she wears a cap, armlets, a talaric *chiton*, bordered, and with a stripe down the front, over which falls a *diploidion* reaching to the hips and girt at the waist. *H.*

D'Hancarville, II, Pl. 58, and III, Pl. 119.

1447. ———— XX. $9\frac{3}{16}$ in. Design red and white on a black ground, the white portions much injured; on the right a female figure seated on a chair, looking towards another female figure seated on a seat, who turns round to address her; the figure seated in the chair holds up in both hands a wreath; on her chair a panther's skin; her hair is confined in a cap, open behind, from which the long tresses escape; she wears a *peplos* thrown over her lower limbs, and white sandals; the other figure holds up in her right hand a mirror; she wears a *peplos* thrown over her lower limbs, and white sandals; between these figures hangs an ivy wreath, drawn in incised lines, below which is a doubtful object; the flesh and the chairs have been painted white. *H.*

D'Hancarville, IV, Pl. 47. Lenormant et De Witte, Mon. Céram. IV, Pl. 26. Inghirami, Vasi Fitt. II, Tav. 176.

1448. ———— XXIII. $10\frac{6}{16}$ in. Design red on a black ground, but nearly obliterated; a female figure moving to the left, clad in a talaric *chiton*, with a *diploidion* reaching to the hips; she raises her right hand, and holds a *tympanon* in her left behind; she wears a necklace; in front and behind is a large tendril.

1449. ———— XIX. $7\frac{3}{16}$ in. Design red with accessories in white on a black ground; a female figure seated on a cube, half turned to the left, and holding in her right

under him ; he wears *endromides* ; his sword rests perpendicularly on the ground ; the scabbard is striped with horizontal bars and has a belt attached ; in the background between him and Myrtilos is a very tall Ionic column, which is surmounted by a tripod ; a little below the capital are zigzag and horizontal bands, and a *bukranion* with a fillet hanging from it, attached to the column ; Myrtilos stands on the extreme right of the scene ; his head is turned towards Pelops, as if he was receiving a command, while the action of his left foot indicates that he is about to depart ; in his left hand he holds a chariot wheel, the instrument of his treachery ; he wears a white *petasus* hanging at his back, a *chlamys* fastened by a *peronê* on his breast, and *endromides* ; both he and Pelops have whiskers, but no beard ; their hair curls luxuriantly ; between these figures is a tall flower ; Hippodameia has her hair bound with an embroidered *opisthosphendonê*, radiated over the forehead, from which the long tresses project in a mass behind ; she wears earrings, a double necklace, armlets, a talaric *chiton*, over which falls an upper fold or garment reaching to the waist, a bordered *peplos*, and sandals ; her *chiton* has looped-up sleeves, and is bordered and embroidered ; the upper fold has a broad black border ; behind her is a matronly female figure, either Hêra or the mother of Hippodameia, who lays her left hand on the shoulder of Hippodameia ; her hair falls in long ringlets over her shoulders, and is ornamented over the forehead with an *ampyx*, out of which rises a row of honeysuckle ornaments ; she wears earrings, a double necklace, armlets, a talaric *chiton*, an embroidered *peplos*, and sandals ; her *peplos* is drawn over the back of the head, and her right arm and hand are muffled in it ; her *chiton* is bordered and richly embroidered ; down the front is a broad stripe of lozenges, in the centre of each of which is a dot ; on either side of this is a parallel stripe of wave pattern ; the rest of the *chiton* is ornamented with a row of double honeysuckle flowers, above and below which is a vandyked line between two rows of spots or studs raised in relief ; in front of her feet is a flower ; in the upper row of the scene are four figures ; on the left is a female figure, probably Aphroditê, seated on a stool ; in front of her and on the extreme left stands Pan, leaning forward with his left foot raised on a rock and holding in his right hand a laurel branch to which a sash is tied ; the female figure has her face turned to the front, her hair is radiated

over the forehead and partially confined under a cap from which the tresses project in a mass behind; at the back of her head hangs a veil, the end of which she holds up with her right hand; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist and with looped-up sleeves, a bordered and embroidered *peplos* and sandals; she is half turned away from Pan, resting her left hand on the edge of the seat behind her, and looking down at the scene below; Pan is represented as a youthful beardless figure; his head is bound with a wreath of reeds; he has a short tail; there are two projecting objects, perhaps meant for horns, on his forehead, but this is doubtful; on the other side of Aphrodité is Erôs, seated on a rock on which his *chlamys* is spread; he holds out a myrtle wreath towards the goddess, but with his head turned away and looking down towards Myrtilos below; his hair is partially confined under a cap radiated over the forehead, and from which the long tresses rise behind in a conical mass; he wears a shoulder-belt to which small *bullæ* are attached, a *periskelis* on his left leg, and sandals picked out with white; on the extreme right and immediately above Myrtilos is another female figure, perhaps a local Nymph, seated on a *cista* and looking down towards Hippodameia; her hair is bound with an *opistho-sphendoné* radiated over the forehead; the long tresses project in a mass behind; she wears twisted earrings, *helikes*, a double necklace, armlets, a talaric *chiton* girt at the waist, an embroidered and bordered *peplos*, and sandals; her *chiton* has looped-up sleeves, and has slipped off her right shoulder; she looks downwards, resting her right hand on the rock beside her; the *cista* on which she is seated is ornamented with alternate wave pattern and Mæander bands; both on the obverse and reverse of this vase the borders of the *pepli* and *chlamydes* are engrailed on the inner edge, the *endromides* reach half-way up the calf, with fur turnovers; they are laced up the front, with a row of studs or buttons on each side of the lacing; the sandals of the female figures are picked out with white; the ground is indicated by uneven and broken lines of dots and by occasional flowers; behind the matronly figure on the reverse, the steep side of the mountain in the background is indicated by two horizontal rows of dots, out of which springs a cluster of flowers; one of these rows is on a level with her shoulder, the other is at the height of her knee; single circular flowers appear in the upper part of the scene

1462. ΟΙΝΟΧΟΪ. xx. $11\frac{2}{10}$ in. Design red with accessories in white on a black ground; a female figure seated on an *okladias*, holding up in her right hand a mirror; before her stands a female figure, holding in her left hand a wreath, and behind her a youth holding up a sprig of myrtle; both the female figures have their hair gathered under caps ornamented with two rows of beads, and open behind, so as to allow the escape of the long tresses; they wear earrings, necklaces, armlets, talaric *chitons* girt at the waist, and fastened by a circular brooch, *peroné*, on each shoulder; on their feet are sandals; their girdles are studded with white balls; the one standing up wears a *peplos* gathered under the left arm; behind her a sash, *tainia*, tied at equal intervals throughout its length; between these two figures a window, below which a string of beads hanging down; above the head of the seated figure two ivy leaves; the youth behind her is beardless, and wears a wreath; he wears a mantle wrapped round his body, and sandals; behind his head a flower. R. P. K.

1463. ——— xx. 1 ft. $2\frac{1}{10}$ in. Design red with accessories in white and incised lines on a black ground; on the right a Mænad moving away from a pursuing Satyr, and looking back at him; her hair is bound with a wreath and an embroidered cap, open behind, from which the long tresses escape; she wears earrings, a necklace, armlets, a talaric *chiton*, over which falls a *diploidion* reaching to the hips and girt at the waist; in her left hand she holds the *thyrsus*, in her right a branch of vine; behind her head on the extreme right a small window; the Satyr stoops forward, his left foot being placed on a rock; he holds out to the Mænad in his right hand a wreath, in his left a *phiale*; a *thyrsus* leans against his left shoulder; he is beardless, and wears a wreath, armlets, and a beaded shoulder-belt; he rests his left elbow on a small *chlamys* doubled up on his knee; at the base of the rock on which his left foot rests, a flower.

1464. ——— ccxx. $4\frac{5}{10}$ in. Design red and white on a black ground; a female head to the left, ornamented with earrings and a necklace, the hair drawn back through an embroidered cap, which is open behind and tied with a long string. H.

D'Hancarville, II, Pl. 127.

1465. RHYTON TERMINATING IN A RAM'S HEAD. CCXXI. $7\frac{1}{10}$ in. The head of the ram painted black, the horns left the natural colour of the clay, and marked with red transverse lines; the *cornea* of the eye yellow, with black spots; the pupil of an elliptical form and black; on the cup the design is red and white on a black ground; the youthful Dionysos seated, his left elbow reclining on a cushion, before him a Seilénos dancing; Dionysos is beardless; he wears an ivy wreath and a diadem with long ends hanging down; round his waist a *peplos*; in his left hand a *thyrsus*; he advances his right hand towards the Seilénos; in front of him a *thymiatérion*, to which is attached a sash, *tainia*; the Seilénos is bald on the forehead and bearded, and wears a diadem and beaded shoulder-belt; he dances, raising his left hand to his face, and placing his right on his hip.

1466. RHYTON TERMINATING IN A HEAD, HALF BOAR, HALF HOUND. CCXXII. $7\frac{6}{10}$ in. The two halves are united at a longitudinal section, so as to form one head; the side representing a boar's head is painted red, the tusk and eye left white; the head of the hound is white; design of the cup red and white on a black ground; on the right a female figure seated on a rock, holding out with her right hand a *phiale* full of fruits; a naked youth approaches, holding out in his left hand another *phiale*; the female figure has her hair bound with a string of beads, and drawn back through a cap open behind; she wears earrings, a double necklace, armlets, sandals, and a talaric *chiton* girt at the waist; a ball falls from her left hand; the youthful male figure is beardless, and wears a wreath and sandals; on either side behind these figures a laurel branch erect, and above, behind their heads, a small window; in the field two flowers. N.

1467. RHYTON TERMINATING IN THE HEAD OF A BOAR. $6\frac{3}{10}$ in. CCXXIII. The boar's head is painted black, with a white star between the eyes; the mane and tusks white, the *cornea* of the eye yellow, the pupil black, the rest of the eye being black; the design of the cup is red and white on a black ground; a winged female figure, Nikê (?), is seated on the capital of an Ionic column, and turned to the left; in her right hand she holds out a large basket full of fruits, in her left a bunch of grapes; her hair is radiated

over the forehead, and drawn back through a cap open behind; she wears a necklace, a beaded shoulder-belt, armlets, a *peplos* reaching from the feet to the hips, and white sandals; behind her an ivy leaf. *Basilicata*. *H*.

D'Hancarville, I, Pl. 110.

1468. RHYTON TERMINATING IN A WOLF'S HEAD. CCXXIV. $7\frac{1}{4}$ in. The wolf's head left the natural colour of the clay; design of the cup red and white on a black ground; combat of Thêseus and Hippolytê; the two combatants are in the attitude of hurling their spears at each other; the spears do not appear in the design, and were probably painted in white; Thêseus is armed with a crested helmet, an Argolic buckler, and greaves; a *chlamys* flies from his shoulders; Hippolytê is armed with an Argolic buckler and a sword at her left side; she wears a Phrygian cap, a necklace, a *chiton* reaching to the hips and girt at the waist, and *endromides*; on both the shields the device is a star on a black circle; between the combatants hangs up a *bucranium*, from which hangs a fillet; the field is *semé* with flowers and rings or wreaths. *Basilicata*.

Dur. No. 1279.

1469. RHYTON TERMINATING IN A MULE'S HEAD. $7\frac{1}{10}$ in. CCXXV. The mule's head is left the natural red colour of the clay, the eyes painted black; between the ears, which are laid back, a figure of Erôs, red on the black ground of the cup; he leans forward, moving to the left; on each side a laurel branch; on the handle an Etruscan inscription incised. Pl. c. 1469. *C*.

De Witte, Descr. No. 198.

1470. RHYTON TERMINATING IN THE HEAD OF A HOUND. CCXXVI. $9\frac{1}{4}$ in. The head of the hound painted black; the *cornea* of the eye yellow, the pupil black, the remainder of the eye being painted a reddish brown; the design of the cup is red and white on a black ground; the androgynous Erôs seated on a rock, and looking back to the left; he holds in his right hand a bunch of grapes, in his left a wreath to which a sash, *tainia*, is attached; his hair is radiated over the forehead and drawn back through a cap open behind; he wears earrings, a double necklace, armlets, a double-beaded circle round his thigh, a *periskelis* on his

left leg, and white sandals; flowers spring from the ground at his feet; on his left a branch; in the field two flowers. *H.*

D'Hancaryville, I. Pl. 49.

1471. RHYTON TERMINATING IN A GRYPHON'S HEAD. CCXXVII. $8\frac{1}{2}$ in. The head of the gryphon is painted black, the crest and inside of the ears crimson; the whites of the eyes are painted their natural colour, the *cornea* being painted yellow, and the pupil marked by a black spot; under the beak a tuft of white hair; the design of the cup is red and white on a black ground; the androgynous Erôs seated on a rock and looking back to the left, holding in his left hand a fan; his hair is drawn back through a cap encircled with a string of beads and open behind; he wears earrings, a necklace, armlets, a shoulder-belt, and double circle round his left thigh, both beaded, and a *periskelis* round his left leg; behind him an ivy leaf. *Basilicata.*

Dur. No. 1287.

1472. RHYTON TERMINATING IN THE HEAD OF A GAZELLE. CCXXVIII. 8 in. The gazelle's head is painted black with white horns; the whites of the eyes are painted their natural colour, the *cornea* and pupil yellow, each defined by a black circle; the design of the cup is red and white on a black ground; the androgynous Erôs kneeling on the ground and holding in his right hand a branch, in his left a fan; his hair is bound with a string of beads and drawn back through a cap open behind; he wears earrings, a necklace, a beaded shoulder-belt, armlets, a beaded circle round the left thigh, and a *periskelis* round the left leg; at his side an unlit torch; behind, an ivy leaf; in front a sash, *tainia*, hanging up. *Basilicata.*

Dur. No. 1298.

1473. RHYTON TERMINATING IN A COW'S HEAD. CCXXIX. $8\frac{1}{2}$ in. The cow's head is painted black with white horns; the whites of the eyes are painted their natural colour, the *cornea* and pupil yellow, each defined by a black circle; the design on the cup is red and white on a black ground; the androgynous Erôs kneeling on the ground, holding in his right hand a fan, *rhypis*, in his left a *cista*; his hair is beaded over the forehead and drawn back under a cap open behind; he wears earrings, a necklace, armlets, a beaded shoulder-

belt, a beaded circle round the left thigh, and a *periskelis* round the left leg; in front of him is a sash, *tainia*, and an ivy leaf; behind, another sash and an ivy leaf; the *cista* which he holds in his hand is ornamented round the body and has a handle. *Basilicata*.

Dur. No. 1269.

1474. RHYTON TERMINATING IN A FOX'S HEAD. CCXXX. $7\frac{1}{10}$ in. by $4\frac{2}{10}$ in. The fox's head is painted black; the eyes of the fox are painted white, with the *cornea* in yellow; on the brow is a white tuft of hair; the design on the cup, red and white on a black ground; a female winged head to the left, ornamented with earrings and a necklace of beads; the hair is radiated over the forehead and drawn back through an embroidered cap encircled with beads and open behind; on each side of the head is an ivy leaf. *Bequeathed by Miss Auldjo*, 1859.

1475. RHYTON TERMINATING IN A FOX'S HEAD. CCXXX. $6\frac{7}{10}$ in. The fox's head is painted black with a white star between the ears; the *cornea* of the eye yellow, with a black spot for the pupil, all the rest of the eye being left black; the design of the cup is red and white on a black ground; a female head to the left ornamented with earrings and a necklace of beads; the hair is radiated over the forehead and drawn back through an embroidered cap encircled with beads and open behind. *H*.

D'Hancarville II, Pl. 28, 29; Panofka, Griech. Trinkhörner, Taf. I, fig. 6.

1476. DEEP TWO-HANDLED CUP TERMINATING IN A DOUBLE HEAD. CCXXXI. $7\frac{2}{10}$ in. The head of a Seilénos and of a Mænad placed back to back; the head of the Seilénos has been painted with vermillion, the eyes with white, the *cornea* and pupil black; the lips are parted so as to show the teeth; the beard is long and shaggy; on the forehead is a wreath of ivy-leaves and berries; the ears are very large and project forward; the cup surmounts the double head like a *modius*; its design is red and white on a black ground; 1. the youthful Dionysos seated on a rock, looking to the left and holding in his left hand a bunch of grapes; in his right are a *phiale* containing fruit and an ivy-leaf, and a wreath; his left arm supports a branch from which hangs a sash, *tainia*; his hair is bound with an

ampyx; he is beardless and nude; 2. rev. the androgynous Erôs kneeling on the ground and holding out in his right hand a bunch of grapes, in his left a *pyxis*, and a wreath; his hair is beaded over the forehead and drawn back through a cap open behind; he wears earrings, a necklace, armlets, a shoulder-belt, a *periskelis* on the left thigh, both beaded, and sandals; at his side is a torch terminating in a cross.

1477. OINOCHOË IN THE FORM OF A PAN'S HEAD. CCXXXII. $8\frac{1}{10}$ in. The Pan's head has been painted red over a white ground; the neck of the *oinochoë*, which rises from the crown of his head, is painted black. *Magna Græcia*.

Dur. No. 1233.

1478. OINOCHOË IN THE FORM OF A FEMALE HEAD. CCXXXIII. $9\frac{1}{10}$ in. The female head has been painted red over a white ground; the hair drawn back; the neck of the *oinochoë*, which rises from the crown of her head, is painted black.

1479. LÊKYTHOS IN THE FORM OF A SATYRIC HEAD. CCXXXIV. $6\frac{1}{10}$ in. The head has been painted red over a white ground; the face is that of a mask with raised brows and wide open mouth; the hair straight and brushed back from the beard, which is straight and close; the neck of the vase, which rises from the crown of the head, is painted black. *Magna Græcia*.

Dur. No. 1232.

1480. LÊKYTHOS IN THE FORM OF A FEMALE HEAD. CCXXXV. $5\frac{6}{10}$ in. The head has been probably painted red over a white ground, but only a few traces of the ground remain; the hair is drawn forward over the forehead like that of Apollo; the neck of the vase, which rises from the crown of the head, is painted black. *St.*

1481. VASE IN THE SHAPE OF A DUCK. CCXXXVI. $6\frac{1}{10}$ in. height by $9\frac{2}{10}$ in. length. The bill and plumage of the duck are picked out with black on a red ground, the wave pattern and other ornaments being intermixed with the feathers; the neck and head are painted black; the neck is encircled by five red rings; the handle of the vase rises over the back, behind which is the spout; on the breast is painted on the ground of the plumage a female figure holding in her right hand a *phiale*, in her left an *oinochoë*; she wears a necklace,

sandals, and a *chiton* drawn up to about the middle of the leg, over which falls a *diploidion* to the hips, girt at the waist and with a black border; her hair is bound with a double *sphendoné* and drawn back to a point behind; this figure moves to the left, looking back to the right; on one side of the body, and reclining in the direction of the wings, a female figure modelled in relief; her head, looking back to the right, rests on her right hand, which holds up the edge of a mantle, one end of which hangs down under her right arm, the remainder passing behind her back and being twisted round her left arm; in her left hand she holds an *alabastos*; she wears shoes; her head is bound with a *sphendoné*; some of her hair is drawn over the forehead in a globular mass, the remainder drawn back to a point; on the opposite side of the vase is an androgynous figure in a similar position; his head looks back to the left, while his left hand rests on a lyre; in his right hand he holds the *plectrum*; a mantle passes behind his back and is twisted round both arms; he wears shoes; some of his hair forms a globular mass over the forehead, the remainder is drawn back to a point, under a net (?). *P.*

Cat. Pourtalès, No. 219. Panofka, Cabinet Pourtalès, Pl. xxxix.

1482. LÊKYTHOS IN FORM OF A PIGEON. CCXXXVII. $6\frac{7}{10}$ in. by $8\frac{3}{10}$ in. The spout, handle, base, and tip of tail painted black; the eyes have been painted red; on the remainder of the body only the white ground for the colour remains; the spout placed between the wings, over the tail; the handle on the back. *P.*

Cat. Pourtalès, No. 426.

1483. ——— CCXXXVII. $6\frac{3}{10}$ in. by $8\frac{5}{10}$ in. The spout and handle painted black; the colour of the rest of the body has disappeared; much restored.

Dur. No. 1325.

1484. LÊKYTHOS IN THE FORM OF A SEATED SEILÊNOS. CCXXXVIII. $4\frac{7}{10}$ in. The colour on the body of the figure has disappeared; the hair, beard, and other details are picked out in black, white, and yellow on the red ground of the clay; the figure is crouching on the ground, with his left leg and thigh bent under him; under his arm is an *askos*, which he clasps with both hands; the spout of this *askos* forms the spout of the vase; the crown of the head of Seilênos is bald,

and is bound with a crimson and yellow diadem; he has a closely-trimmed beard and moustaches; he wears boots tucked up above the ankles, which have been coloured crimson; on the *askos* a female head to the left is painted in black and white on a black ground; the hair is radiated over the forehead, and bound with a beaded diadem; the head is ornamented with earrings and a necklace. *M.*

1485. ASKOS IN THE FORM OF A PIG. CCXXXIX. $3\frac{6}{10}$ in. by $5\frac{1}{10}$ in. The back of the pig is surmounted by the mouth of the vase; near his tail is a narrow spout; on either side of the body a Hippocamp, and on the head above the ears an ivy-leaf, painted black on an ash-coloured ground. *H.*

D'Hancarville, III, Pl. 106.

1486. ASKOS. CCXL. $8\frac{1}{10}$ in. by $6\frac{5}{10}$ in. Design red and white on a black ground; a female head to the left, ornamented with earrings and a necklace; the hair is radiated over the forehead, and partially confined under a woven cap, ornamented with beads and stripes; in front of the head hangs a diadem, above which is an ivy-leaf, and below, an ivy-leaf and a flower. *Basilicata.*

Dur. No. 1195.

1487. ——— CCXL. 8 in. by $6\frac{3}{10}$ in. Design red and white on a black ground; a female head to the left, ornamented with earrings and a necklace; the hair is bound with a *sphendoné*, radiated over the forehead, and confined under a woven cap, which is ornamented with beads and stripes; in front of the face hangs a diadem; below, a flower. *Basilicata.*

Dur. No. 1195.

1488. ASKOS IN THE FORM OF A BIRD. CCXLI. $5\frac{9}{10}$ in. by $5\frac{1}{10}$ in. Design red on a black ground; 1. on the wing of the bird the anterior half of the head of a bald Seilénos to the left; he is bearded, and wears a necklace; 2. rev. on the same part of the opposite wing, the anterior half of the head of a Mænad to the right; she wears an embroidered cap, earrings, and a necklace; behind her head a stripe of the wave pattern, running at right angles to the rows of feathers.

1489. DEEP TWO-HANDLED CUP. LIII. $9\frac{3}{10}$ in. by $11\frac{5}{10}$ in. Design red with accessories in white on a black

ground; 1. a female figure in a swing, propelled from behind by Erôs; on the left a female figure stands in front of the swinger, holding a mirror up to her face; the swinging figure looks towards the mirror, holding the rope with both hands above her head; her hair is bound with a diadem; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and a bordered *peplos* thrown over her knees; below her a little dog is springing up at the swing; the female figure standing on the left rests her right hand on her hip, holding up the mirror in her left hand; her hair is drawn back into a knot behind; she wears earrings, a necklace, armlets, and a talaric *chiton* striped down the side and girt at the waist; the *chitons* of both figures are fastened on the shoulder with a *peronê*; the nipples of their breasts are marked in white; Erôs stands with his left foot on lower ground; the body of this figure has been repainted; 2. rev. a group of two youthful male figures conversing with a female figure seated behind them on the right; the male figures face each other; both are beardless; in their right hands they hold a staff, resting their left on their hips; the black paint which forms the background has run down the cheeks and peck of the central figure in two streaks, which seem the result of carelessness at the time when the ground was painted in; the female figure holds up a mirror in her right hand, resting her left on the seat behind her; her hair is drawn back and tied at the roots; she wears a bordered talaric *chiton* girt at the waist, with a stripe, *paruphê*, down the side; the middle portions of all these figures have been repainted.

Rogers' Cat. 479. Gerhard, Ant. Bildw. Taf. liv., Panofka, Griechinnen u. Griechen, Taf. i, fig. 7.

1490. DEEP TWO-HANDLED CUP. LIII. 8 in. by 9 in. Design red on a black ground; 1. scene from a comedy; a comic actor advancing to a door by the side of an Ionic column; he wears a grotesque mask with a long beard, close-fitting *anaxyrides*, and an under-garment with sleeves, over which is a mantle reaching nearly to the knee; his under-garment and *anaxyrides* are ornamented with parallel lines; he has a large *phallus*; from the half-open door a female figure looks out, towards whom the male figure advances his right hand; she has long hair, and wears a bordered *peplos*, which reaches to her feet; the door, which is approached by

two steps, is ornamented at the top and half way down with two rows of studs or nails between parallel lines; at the bottom it has a single row; in the upper compartment a semi-circular handle; above the doorway is a balcony rudely represented by a transverse beam, one end of which rests on the capital of the column, while the other end rests on a bracket terminating in the head of a goose; on the same level, behind the actor, hangs a bunch of grapes between two vine-leaves; 2. rev. a youthful Satyr holding out in both hands a bordered *chlamys*; he is beardless; on his left arm is an armet; he wears *endromides*. *Bl.*

1491. DEEP TWO-HANDLED CUP. LIII. 5 in. by $6\frac{5}{16}$ in. Design red on a black ground; 1. a beardless youth standing to the right, enveloped in a mantle, extending his right arm over a *stêlé*; 2. rev. the same repeated.

1492. ——— LIII. $6\frac{5}{16}$ in. by $6\frac{1}{16}$ in. Design red with accessories in white on a black ground; 1. a youthful male figure, standing with his right hand advanced; he is beardless, and wears a diadem, a *chlamys* hanging from his arms, and sandals; a long crooked stick leans against his left arm; 2. rev. a youthful male figure standing, his right hand muffled in a bordered mantle; he is beardless, and wears a diadem and sandals.

1493. ——— LIII. $6\frac{1}{16}$ in. by $7\frac{2}{16}$ in. Design red on a black ground; 1. a female figure, standing to the front; in her right hand she holds a hare by the fore-paws; her hair falls in ringlets; she wears a necklace, a talaric *chiton* falling over the girdle, and a bordered *peplos*; on the right a *stêlé*, above which hangs a sash; 2. rev. a youthful male figure standing, with a crooked stick in his left hand; he is beardless; a bordered *chlamys* hangs from his shoulders; behind him a *stêlé*, above which hangs an embroidered sash. *H.*

D'Hancarville, III, Pl. 84.

1494. ——— LIII. $5\frac{1}{16}$ in. by $6\frac{1}{16}$ in. Design red on a black ground; 1. two youthful male figures conversing; they are beardless, and wear bordered mantles; the one on the left has the right arm and shoulder bare, and holds in his right hand a crooked staff; 2. rev. the same repeated. *H.*

coloured on a black ground; a female head to the left wearing an embroidered cap; 2. rev. the same repeated. *T.*

1505. DEEP TWO-HANDLED CUP. LIII. $3\frac{9}{10}$ in. by $3\frac{4}{10}$ in. Design red with accessories in white on a black ground; 1. a female head to the left, ornamented with earrings and a necklace; the hair radiated over the forehead, and confined under an embroidered cap; 2. rev. similar head. *Bequeathed by Miss Auldjo, 1859.*

1506. ——— LIII. $6\frac{9}{10}$ in. by $6\frac{2}{10}$ in. Design red on a black ground; style very coarse; 1. a female head to the left, ornamented with a necklace scarcely indicated; the hair covered with a cap; 2. rev. a similar head. *T.*

1507. ——— LIII. $4\frac{6}{10}$ in. by $4\frac{1}{2}$ in. Design red on a black ground; 1. to the left a youthful male figure, beardless, and clad in a mantle; 2. rev. the same repeated.

1508. ——— LIII. $4\frac{6}{10}$ in. by $4\frac{1}{2}$ in. Design red on a black ground; 1. a youthful male figure to the left, beardless, and clad in a mantle; 2. rev. the same repeated. *T.*

1509. ——— LIII. $4\frac{1}{2}$ in. by $4\frac{4}{10}$ in. Design red on a black ground; 1. a youthful male figure to the left, clad in a mantle; 2. rev. the same repeated. *T.*

1510. ——— LIII. $3\frac{1}{10}$ in. by $3\frac{1}{10}$ in. Design black on an ash-coloured ground; between two honeysuckle ornaments a triangular object, perhaps a table; above, an irregular zig-zag round the neck of the vase. *T.*

1511. ——— LIII. $4\frac{7}{10}$ in. by $4\frac{1}{10}$ in. Design opaque red on a black ground, with incised lines; style very rude; 1. a female figure wearing a necklace and a talaric *chiton*, and standing to the left, her right hand holding something to her mouth; on either side a myrtle branch; 2. rev. the same repeated.

1512. ——— LIII. $4\frac{5}{10}$ in. by $5\frac{2}{10}$ in. Design red on a black ground; style very coarse; 1. to the left an androgynous figure clad in *anaxyrides*, holding something in each hand, and wearing a beaded shoulder-belt and sandals; 2. rev. to the left a female figure clad in a bordered mantle and sandals. *T.*

1513. SITULA. CCXLII. $8\frac{7}{10}$ in. by $8\frac{5}{10}$ in. Design red on a black ground, with accessories in white; 1. Pallas

Athênê presenting the *harpê* to Perseus, who is seated before her on a rock; her long hair falls in ringlets from under a Corinthian helmet, which is crested, and has on either side an upright plume; she wears earrings, a necklace, armlets, and a bordered talaric *chiton*, over which a *diploidion*, also bordered, falls as low as the hips, and is gathered in a fold over the girdle; her left hand is placed on a shield, which rests on its edge on the ground, and of which the device is a flower; behind her her lance placed upright in the ground; Perseus is accoutred with the helmet of Hadês, a bordered *chlamys* fastened by a *peronê* over his breast, and the winged sandals of Hermês; in his right hand are two hunting spears; his helmet is in form like a Phrygian cap, and is studded with stars on a black ground; it has wings at the sides; in front of his head, O; he is seated on his *chlamys*; 2. rev. a Mænad dancing opposite to a youthful Satyr, who stands playing on a *tympanon*, which he supports on its edge in his left hand; he is beardless, and wears a diadem; behind him is a flower; a sash is tied round his left arm; the Mænad has her hair gathered into a knot behind and tied with a diadem; she wears earrings, a talaric *chiton*, a bordered *peplos*, and sandals; she dances with her hands behind her, drawing back the ends of her *peplos*. *Basilicata*.

Dur. No. 242. Inghirami, Vasi Fitt. Tav. cccxvi.

1514. SITULA. CCXLII. $11\frac{7}{10}$ in. by $9\frac{2}{10}$ in. United at the base with a circular bronze stand, which is supported by three kneeling figures of Atlas, and with two movable bronze handles attached to the rim; both the stand and handles are modern; design red and white on a black ground; 1. the youthful Dionysos (?) standing before Ariadnê, who is seated on the capital of an Ionic column; Dionysos is beardless, and wears a wreath; with his right hand he presents an embroidered sash to the female figure; in his left he holds a *thyrsus*, formed of a single branch of ivy; on his left arm is a *chlamys*; Ariadnê has her hair partially confined under a cap, which is radiated over the forehead and open behind; she wears earrings, a necklace, armlets, a beaded shoulder-belt, and sandals; a *peplos* envelopes her form from the hips to the feet; in her right hand she holds a mirror, in her left a parasol, *skiadeion*; over her head is a bunch of grapes; in the field are flowers, and behind her a *phiale*; 2. rev. a Mænad moving to the right, holding in her right hand

a bunch of grapes, in her left a *pyxis*, and another bunch of grapes; a *thyrsus* leans against her right arm; her hair is partially confined under a cap, beaded in front and open behind; she wears a necklace, a talaric *chiton* girt at the waist, and sandals; a small *peplos* hangs from her left arm; in the field two *phiale*, and an ivy-leaf; the *thyrsus* is formed of a pine cone placed at the end of a reed, *narthêx*. *H*.

D'Hancarville, II., Pl. 49, 50, 51. Christie, Disquisitions, Pl. xiv. Lenormant et De Witte, Mon. Céram. II., Pl. 23. Maissonneuve, Introduction, &c., Pl. xxxvii. fig. 3. Inghirami, Vasi Fitt. Tav. clxxix. Moses, Collection, &c. Pl. ix.

1515. SITULA. CCXLII. $8\frac{1}{10}$ in. by $7\frac{2}{10}$ in. Design red with accessories in white on a black ground; 1. a female head to the left, ornamented with earrings and a necklace; the hair radiated over the forehead, and covered with a beaded and embroidered cap; 2. rev. similar head. *Bequeathed by Miss Auldjo, 1859.*

1516. LEBÊS WITH COVER AND STAND. CCXLIII. 2 ft. $\frac{2}{3}$ in. by $10\frac{5}{16}$ in. Design red, white, and yellow on a black ground; Bacchic scene; under a vine Dionysos seated; in his right hand a *kantharos*, in his left a *thyrsus*; his hair falls in long tresses down his neck, and is bound with a long diadem and an ivy wreath; his *peplos*, which is bordered, is thrown over his knees, and over the rock on which he is seated; on his right hand is Ariadnê, seated, looking towards Dionysos; in her right hand is a *thyrsus*, the forefinger of her left rests on a *tympanon*, which is placed edgewise on the ground; she wears a *stephanê*, earrings, a double necklace, armlets, a talaric *chiton*, girt at the waist, a *peplos* with an engrailed border, and sandals; behind Dionysos is a female figure throwing incense on a *candelabrum* from a *phiale* which she holds in her left hand; her hair is bound with an embroidered *opistho-sphendonê* and is radiated over the forehead; she wears earrings, a double necklace, armlets, a talaric *chiton*, girt at the waist, a bordered *peplos*, and sandals laced up the front of the instep; behind her is a youthful Satyr, standing on higher ground, and pouring wine from an *amphora* into a *kratêr* (shape CLIII) placed on a little eminence before him; he wears a diadem and an ivy wreath; the *amphora* which he holds has a wreath round the neck and a pointed base; on the *kratêr* are two figures, one a Satyr, holding in his left hand a spear, in his right a wreath, which he extends

towards a figure following him, who holds in his right hand a spear, in his left a *phiale*; between them is a sash; in front of this *kratér* is a Mænad, holding in her right hand a torch, in her left a small bucket; her hair is radiated over the forehead, and partially confined under an embroidered cap, open behind; she wears earrings, a necklace, armlets, a talaric *chiton*, a *nebris* fastened over the left shoulder and girt round the waist, and sandals laced up the front; her girdle is ornamented with a black stripe and with white studs; behind this figure is a youthful Satyr seated on a rock, holding in his right hand a *thyrsus*, in his left a *phiale* full of fruits, which he is offering to a Mænad standing before him; he is beardless, his hair is bound with an ivy wreath and a long diadem; he wears a double *hypothymis*, or belt of flowers, crossed over the breast; the Mænad before him stands with her right foot raised on a rock, and leaning forward, advances her right hand towards the Satyr, holding out an *alabastos*; in her left hand she holds a *thyrsus*; her hair is partially covered with a cap open behind; she wears earrings, a double necklace, armlets, a talaric *chiton* girt at the waist, a bordered *peplos*, in which her left hand is muffled, and sandals laced up the front; above the heads of these figures hangs a wreath; next to this figure a group of four Mænads and two youthful Satyrs dancing to the music of an *auletris*, who stands in front of Ariadne; of the dancing figures the first on the left moves to the right, holding out in her left hand a large basket, *kaneon*, full of fruits; in her right she holds a laurel-branch; her hair is partially confined under a cap radiated over the forehead and open behind; she wears earrings, a double necklace, armlets, a talaric *chiton* girt at the waist and with an engrailed border at the bottom; above her head a large circular flower; in front of her another Mænad rushing forward, holding out in her left hand a *tympanon* ornamented with strings round the edge; her hair is bound with a *stephanê* over the forehead, the tresses being drawn back and tied at the roots behind with a long diadem; she wears earrings in the form of a bunch of grapes, a double necklace, armlets, a talaric *chiton*, bordered and girt at the waist, and a bordered *peplos*, which with her right hand she draws over her right shoulder; on her feet are sandals laced down the front; in front of her is a youthful Satyr, who dances, holding in his right hand a *situla*, and brandishing in his left a blazing torch; he is beardless, and wears a diadem

and an ivy wreath; from his shoulders hangs the *nebris*; he looks back at the two Mænads behind him; in front is a Mænad dancing to the right; in her right hand she holds a *thyrsus*, her left is raised towards her face; her hair is dishevelled and radiated over the forehead; she wears earrings, a necklace, armlets, and a transparent *chiton amphi-maschalos*, embroidered, bordered, and girt round the waist; from her left arm hangs a *nebris*; her right breast is exposed; in front of her a youthful Satyr moves rapidly to the right; in his right hand he holds a *candelabrum*, the shaft of which is studded with knobs; in front of him is another Mænad, dancing and looking back as she advances towards him; her hair is partially confined under an embroidered cap, radiated over the forehead and open behind; she wears earrings, a talaric *chiton* and an embroidered *peplos* with an engrailed border, in which both hands are enveloped; her garments are transparent; on her feet are sandals laced up in front; behind the head of this figure hangs a wreath; behind these groups of dancing figures stands the *aulêtris*, playing on the double flute; her hair is beaded over the forehead, the tresses tied at the roots behind; she wears earrings, a double necklace, armlets, a talaric *chiton* girt round the waist, and a *peplos* with an engrailed border; on her feet are sandals laced up in front; between the heads of the two figures last described a large circular flower; the rocky ground of the scene is indicated by irregular rows of dots; between two of the dancers is a flower to indicate herbage; on the centre of the cover of this vase an apple, very carefully modelled and painted, forming a handle to the cover; this central knob is encircled by rays, and by a vine wreath in white; the *hypo-staton* or stand, and also the mouth of the vase, are encircled by ivy wreaths.

1517. OINOCHOË. CCXLIV. 1 ft. 4 $\frac{2}{10}$ in. Design red with accessories in white and yellow on a black ground; a female figure seated on a seat and with her left hand drawing forward the end of her veil; she turns full face to the front; on her left stands a youth leaning against a laver, *loutër*, and fanning her; on the right side, another female figure holding a parasol over the seated figure, and leaning against a *loutër*; the seated female figure has long tresses flowing down her neck, and bound with a radiated and beaded diadem; from the back of her head hangs a veil, *haluptra*; she wears

earrings, a double necklace, armlets, a talaric *chiton* fastened on each shoulder by a *peroné* and girt at the waist, a *peplos* thrown over the lower limbs, and sandals; she rests her right arm on the seat, which is painted white, picked out with yellow lines, as if to show the inlaid ornaments; the youthful male figure is beardless and wears a wreath; in his left hand he holds a fan, *rhapis*, in his right a knotted staff; his *chlamys* hangs from his right arm; the handle of the fan branches off into two arms, each of which terminates in a tendril ornament; to this fork is attached the rest of the fan; the female figure holding the parasol has her face turned to the front; she has long hair falling in tresses on her shoulders, and bound with a radiated and beaded diadem; she wears earrings, a double necklace, armlets, a talaric *chiton* with looped-up sleeves, and which has slipped off the right breast, a bordered upper garment hanging below the knee, and a small *peplos* hanging from the right arm; from the canopy of the parasol hangs a fringe of tassels; the two lavers are white; the shafts on which they rest terminate in dolphins, the tails uppermost, the heads bending over the plinth on which the shafts rest; these dolphins are painted black. *Basilicata*.

Dur. No. 432.

1518. OINOCHOË. CCXLIV. 13. in. Design red with accessories in white and yellow on a black ground; the androgynous Erôs seated on the capital of an Ionic column, and holding in his right hand a mirror; before him stands a female figure, holding out in her left hand a basket full of fruit, with a ball hanging by a loop from her hand; a sash hangs below this arm; in her right hand she holds a bunch of grapes; her hair is bound with a beaded diadem, and a cap open at the back; the long tresses behind are tied at the roots by a string; she wears a necklace, armlets, a talaric *chiton*, fastened on each shoulder by a *peroné*, and girt at the waist, and white sandals; the Erôs has his hair bound with a beaded diadem and confined in a cap from which the long tresses escape behind; he wears a necklace, armlets, a beaded shoulder-belt, a double circlet of beads round his left thigh, a *periskelis* round his left leg, and white sandals; he is seated on a pedestal which tapers upwards, and over which drapery is thrown; the foreground and distance in this scene are marked by two lines of dots, one above the other; at its

and an ivy wreath; from
 looks back at the two
 Mænad dancing to the
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Basilicata.

Design red, with
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 a *periskelis*; in front
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 white dots; in the field an
 all the male figure, except
 and the female figure, all but
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 mented with a head, and at its
 heads in relief. *Presented by*

v. 1 ft. 1 $\frac{1}{2}$ in. Design red,
 black ground; a female figure seated
 the left, extending her left hand
 le figure, who stands before her
 (?) to her; behind him, on the
 female figure holding out a mirror;
 ure stands behind the seated figure,

holding in her right hand a *phiale*, while she looks back at a youthful male figure standing behind her, who closes the scene on the extreme left; the seated female figure wears a cap, open behind and radiated over the forehead, earrings, a necklace, armlets, a talaric *chiton* girt at the waist, a mantle with an engrailed border thrown over her lower limbs, and sandals; in her left hand, which is extended towards the youth before her, she appears to hold a flower; her right rests on the seat at her side; the face and body of this figure from the neck nearly to the knees, and the right arm to the wrist, are repainted; the stool has an embroidered cushion, below which is a fringe or openwork ornament; the legs are inlaid; at the feet of the female figure is a flower; the youth standing in front of her wears a *chlamys* hanging down his back, armlets, and winged *endromides*: the whole of this figure has been repainted, all but the thighs, one end of the *chlamys*, the right forearm, and the lower part of the object held in the right hand, and which, as repainted, appears to be a bulrush; the female figure holding a mirror on the extreme right wears a cap open behind, earrings, a double necklace, armlets, a talaric *chiton*, over which is a *diploidion*, and sandals; in her left hand she holds a bunch of grapes; behind her is a wreath; the whole of this figure, except her sandals and the bunch of grapes, has been repainted; the female figure behind the seated figure wears a cap open behind, earrings, a double necklace, armlets, a talaric *chiton*, a *diploidion*, a *peplos* with an engrailed border, and sandals; the upper part of her face, both arms, and her body nearly to the feet, are repainted; in front of her is a flower; the youth behind her on the extreme left wears armlets and winged *endromides*; a *chlamys* is rolled round his right arm; in his right hand he holds a staff, in his left a flower; the whole of this figure is repainted except the *endromides*, the ends of the *chlamys*, and the lower part of the flower. *Presented by T. S. Smith, Esq.*

1524. OINOCHOË. CCXLV. 1 ft. 1 $\frac{1}{8}$ in. Design red on a black ground; the bottom of the vase broken off: 1. round the body two gryphons confronted, with their right paws raised; between them a tripod; back to back to these another pair of gryphons confronted, and with their right paws raised: 2. on the shoulder of the vase three female figures and the androgynous Erôs; on the extreme right a seated

female figure, before whom Erôs stands, turned to the left towards another seated female figure, who turns half round to look at him; on the extreme left is a third female figure leaning forward towards the seated female figure last described, and extending her right hand towards her; Erôs wears a cap open at the back, a shoulder-belt, and sandals; in his left hand he holds a lyre; the female figure behind him is seated on the capital of an Ionic column, and holds out a wreath towards Erôs; she wears armlets, a talaric *chiton* a *peplos*, and sandals; behind her a flower; the figure to whom Erôs presents a *phiale* is seated on a cube, and wears armlets, a necklace, and a talaric *chiton* girt at the waist; she holds in her right hand a flower, and has let fall an *alabastos* out of her left hand; the third female figure stands with her left foot on a rock, and holds a branch in her left hand; she wears armlets and a talaric *chiton* girt at the waist; this figure and the one holding out a wreath wear an *opisthosphendonê*, the third wears a cap, open at the back and radiated over the forehead; their tresses float in the air behind: 3. under the handle two birds, hovering, one on either side of a *pyxis*; at the upper juncture of the handle are two female heads in relief.

1525. OINOCHOË. CCXLV. $8\frac{1}{16}$ in. Design red, white, and yellow, on a black ground; the androgynous Erôs kneeling on his left knee, and turned to the left; in his right hand he holds a *phiale*, in his left a *tympanon*; above his right hand another *phiale*, with an ivy leaf; behind him a fan, *rhipis*; his hair is partially confined under a cap, open at the back, and encircled with a beaded diadem; the long tresses float in the air behind; he wears earrings, a necklace, a beaded shoulder-belt, armlets, and sandals; at the upper juncture of the handle two heads in relief. *T*.

1526. ——— CCXLV. $6\frac{1}{16}$ in. Design red on a black ground; a winged female figure, probably Nikê, hovering along the ground and pursuing a hare; in her right hand she holds a mirror; her hair floats in long tresses, and is bound with an *opisthosphendonê*; she wears a talaric *chiton* girt at the waist; at the upper juncture of the handle two heads in relief. *H*.

1527. ——— CCXLV. 7 in. Design red, white, and yellow, on a black ground; the androgynous Erôs seated

on a rock, and turned to the left; in his right hand he holds a *phiale*, full of fruits; in his left a wreath; his hair is radiated over the forehead, and partially confined under a cap open at the back; he wears earrings, a necklace, armlets, a beaded circlet round his left thigh, *periskelides* round his legs, and sandals; in front of him a *tympanon*, set edge-ways; it is ornamented with a white central spot, encircled by a black ring, round which a beaded circle; ribbons are tied round the edge; the handle at its upper juncture terminates in two heads. *Presented by Chambers Hall, Esq.*

1528. ΟΙΝΟΧΟΗ. CCXLV. $7\frac{3}{10}$ in. Design red and white on a black ground; a female figure reclining, looking to the left; in her right hand a *phiale* with fruits; in her left a mirror; her hair is partially covered with a cap open at the back; the long tresses behind are tied at the roots with a string; she wears earrings, a necklace, armlets, and a talaric *chiton* girt at the waist; in front of her is a flower; the handle at its upper juncture terminates in two female heads in relief.

1529. ——— CCXLV. $6\frac{2}{10}$ in. Design red and white on a black ground; a female head to the left, ornamented with earrings and a necklace; the hair is partially confined under an embroidered cap open at the back; over the forehead a beaded diadem; the long tresses behind are tied at the roots with a string; the handle at its upper juncture terminates in two heads in relief.

1530. ——— CCXLV. $5\frac{2}{10}$ in. Design red and white on a black ground; a female figure reclining, holding in her right hand a mirror, in her left a *pyxis*; she wears a cap, a necklace, armlets, and a talaric *chiton*.

1531. ——— CCXLV. $5\frac{3}{10}$ in. Design red and white on a black ground; the androgynous Erôs kneeling on his right knee and turned to the right; in his left hand he holds a *phiale*, in his right a bunch of grapes; his hair is radiated over the forehead, and partially confined under a cap, from which the long tresses escape behind; he wears armlets, a beaded shoulder-belt, a *periskelis* on his left leg, and sandals; the handle at its upper juncture terminates in two heads in relief. *Basilicata*.

Dur. No. 568.

1532. OINOCHOË. CCXLV. $5\frac{3}{10}$ in. Design red and white on a black ground; a youthful male figure rising from a reclining posture, and looking to the left; he is naked and beardless; his head is encircled by a broad diadem; in his right hand a wreath: on the handle of this vase, at its upper juncture, two female heads in relief. *H.*

D'Hancarville, I., Pl. 78.

1533. ——— CCXLV. $7\frac{1}{10}$ in. Design red and white on a black ground; a naked youth, kneeling and leaning forward on his left hand, in which he holds a flower; he looks to the right; in his right hand he holds three fruits, piled one on the other; he wears a wreath, a beaded shoulder-belt, a *periskelis* round his right thigh, and sandals; the ground is covered with flowers, and above him is a flower. *H.*

1534. ——— CCXLVI. $7\frac{1}{2}$ in. Design red and white on a black ground; the Dionysiac Erôs standing to the left with his right foot on a rock; in his right hand a *phiale* full of fruit, in his left a bunch of grapes; he wears armlets and a beaded shoulder-belt; behind him a laurel branch; his hair is radiated in front and covered with a cap from which the tresses escape behind; on his left leg a *periskelis*; in the field before him two pomegranate fruits; the handle terminates at its upper juncture in two female heads. *Basilicata.*

Dur. No. 567.

1535. LÊKYTHOS. CLXIII. 11 in. Design red, with accessories in white, black, and yellow on a black ground; the infant Hêraklê, suckled by Hêra in the presence of Pallas Athênê and other figures; in the centre of the scene Hêra seated on a rock; on her head is a *stephanê*, ornamented with the honeysuckle flower; she wears earrings, a necklace, a talaric *chiton* girt at the waist, an embroidered *peplos*, bordered with the Mæander, and sandals with thick soles; in her left hand she holds a sceptre surmounted by a flower; from her head behind hangs a veil, *kaluptra*. Hêraklê is represented as a youth; he is naked and wears armlets, a shoulder-belt, and *periskelides*; behind stands Iris, conversing with Alkmênê; she is winged, her hair is drawn back and tied at the roots behind; she wears a necklace, armlets, a *chiton* reaching to the knees and girt at the waist, and *endromides*; two shoulder-belts are crossed over her breast;

her *chiton* is bordered with black at the skirt, her *endromides* covered with white studs; in her left hand is a staff, knotted at intervals; she rests her right hand behind the back of Hêra; Alkmênê is seated before her on a rock, and holds out to her in her right hand a wreath, resting her left arm on the side of the rock; her head is bound with an embroidered *opistho-sphendonê*; the tresses are tied at the roots and hang down behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and a *peplos* with an engrailed black border; above her head is a window (*opé* ?); in front of Hêra stands Pallas Athênê, holding out to her in her left hand a flower; she has long tresses flowing down her neck, and wears a necklace, armlets, and a talaric *chiton*, with sleeves; over this falls an upper garment fastened on the shoulders with a *peronê*, girt at the waist with a broad black girdle, and hanging down the sides in long *pteruges*; it has a deep black border; on her left arm she wears the *ægis*, in her right hand she holds a spear; behind her is Aphroditê seated on a rock, holding up in her left hand a mirror; her hair is bound with a beaded *opistho-sphendonê*, the long tresses are tied at the roots, and project behind; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, an embroidered *peplos* with an engrailed border, and sandals; her earrings are of the snake pattern with pendent drops; before her, on higher ground, stands Erôs, holding over her head in his right hand a wreath; in his left he holds a long embroidered sash, *tainia*; his hair is gathered into a knot behind, like a woman's; he wears an *hypothymis* or wreath round the body, and *endromides*: the rocky ground in this scene is indicated by single or double lines of dots, placed at different levels in the area of the scene; in front of Aphroditê is a myrtle tree; in front of Hêra and Alkmênê several stones.

Anzi in the Basilicata. J. R. St.

Minervini, *Memorie dell' Accad. Ercol. Napol.* 1853, p. 317. *Bullet. Archeol. Napol.* x., 1842, p. 7.

1536. LÊKYTHOS. CLXIII. 1 ft. 1 $\frac{4}{10}$ in. Design red, white, and yellow, on a black ground; on the left a female figure, seated on a rock, holding out in her right hand a flat basket full of fruits; before her stands a warrior, behind whom is a female figure who stands at a *stêlé*, holding in her right hand a *phiale*, in her left a *situla*; behind her, on the extreme right, is a female figure seated on a rock, and looking round at the

scene; the seated female figure first described wears earrings, a talaric *chiton* girt at the waist, and white sandals; her girdle is studded with large white beads; at her right side a sash, *tainia*, which she seems to have just let fall from her right hand; below, i.e. in the foreground, a bird (the *synx*?) standing with outstretched wings; in front of the female figure a shrub; the warrior is armed with a helmet, a cuirass composed of three circular plates united so as to form a trefoil, a belt, *zoster*, greaves, an Argolic buckler, and a spear; his helmet has cheek-pieces, a frontal ridge, *geisson*, and a central crest rising from between two erect plumes; under his cuirass he wears a *chiton* reaching to his hips; the female figure standing behind him wears a talaric *chiton*, bound with a girdle which is studded with large beads; she holds her *phiale* over a *stèle*, painted half white and half red, and placed on a white plinth; on it are fruits, and it is encircled by a wreath; above her right arm hangs a sash, *tainia*; the female figure seated behind her wears white sandals; a *peplos* is thrown over her lower limbs; in her left hand she holds a *phiale* full of fruit, and a double chaplet of beads; all three female figures have their hair partially covered with a cap open at the back; the long tresses behind are tied at the roots with a string; in the field are flowers; the flesh of the female figures, the helmet and shield of the warrior, and the shaft of his spear, are painted white, the rest of his armour yellow. *H.*

D'Hancarville, III., Pl. 77 and 121.

1537. *LÊKYTHOS*. CLXIII. $7\frac{1}{2}$ in. Design red on a black ground; under the handle a honeysuckle ornament, on either side of which volutes and tendrils; on the front of the vase a group in relief of three figures, which has probably been painted; in the centre a naked female figure between two others, who wear talaric *chitons*; on either side of the naked figure two objects like the legs of a seat, on one of which are fruits (?); the female figure on the right has a *peplos* hanging from her left arm; her right arm passes round the neck of the central figure; the female figure on the left has an oblong object in her left hand; the figures are too much worn to be identified. *H.*

D'Hancarville, II., Pl. 94.

1538. ——— CLXIII. $9\frac{5}{10}$ in. Design red, with accessories in white on a black ground; a female figure moving to

the right and looking back; in her right hand she holds a *tympanon*, and an embroidered sash, *tainia*, in her left a wreath; her hair is radiated over the forehead, and gathered under an embroidered cap, from which the tresses, bound at the roots by a string, escape behind; she wears earrings, a necklace of pendants, armlets, a talaric *chiton*, embroidered, bordered and striped down the sides, over which falls a bordered *diploidion* as low as the waist; from her shoulders hangs a transparent small *peplos*, or scarf; on either side of her a *phiale*; on her right a long purse-shaped object, perhaps a *sybêné*, or flute-case, and a *phiale* inscribed X; opposite her face a flower. *H*.

D'Hancarville, III, Pl. 71.

1539. LÊKYTHOS. CLXIII. $9\frac{2}{10}$ in. Design red on a black ground; a horse's head to the left, bridled, the hair gathered over the forehead in a knot; round the neck two collars, one of beads, the other of beads and pendants. *H*.

1540. ——— CLXIII. $10\frac{3}{10}$ in. Design red with accessories in white on a black ground; a youthful male figure seated on a rock, holding in his right hand a *thyrsus*; before him stands a female figure, holding up in her right hand some doubtful object, perhaps a mirror; in her left hand a flat basket full of fruits, and a chaplet of beads; her hair is covered with a cap radiated over the forehead; she wears earrings, a necklace, a talaric *chiton*, over which falls a *diploidion* to the hips, girt at the waist; her girdle is studded with large beads; the youthful male figure is beardless, and wears a wreath and sandals; on either side of this group a disk or ball; above them hangs a garland, in the centre of which is an ivy leaf.

1541. ——— CLXIII. $8\frac{2}{10}$ in. Design red on a black ground; two youthful male figures; one is moving to the left and looks back at his companion, raising his right hand to his head; he is beardless, and wears a mantle, which leaves his right arm and side exposed; his companion follows him, raising his left hand towards his face; he is beardless; his mantle hangs at his back. *Sl*.

1542. ——— CLXIII. $8\frac{1}{10}$ in. Design red with accessories in white on a black ground; a youthful Satyr stands turned to the left, with his right foot on a rock, and holding

in his right hand a *thyrsus* and chaplet of beads, in his left a *phiale*; he is beardless, and wears a wreath; on either side of his head an ivy leaf; behind him a volute; in front, a plant and a circular flower. *H*.

1543. LÊKYTHOS. CLXIII. $8\frac{2}{10}$ in. Design red with accessories in white on a black ground; a female figure moving to the left, advancing her right hand and holding her drapery in her left; she wears a cap, a talaric *chiton*, and a *peplos*; in front of her a shrub, and above her right hand a ball; behind her hangs a sash, *tainia*; above, three ivy leaves. *T*.

1544. ——— CLXIII. 8 in. Design red on a black ground; a youthful Satyr moving to the right and looking back; before him an altar with fruits, over which he holds in his left hand a torch, in his right is a bucket, *situla*; he is beardless, and wears a beaded shoulder-belt; behind him, opposite his face, a window (?).

1545. ——— CLXIII. $7\frac{6}{10}$ in. Design red with accessories in white on a black ground; a Siren standing full face to the front; in her right hand a *thyrsus*, in her left a *phiale*; she wears a necklace of pendants and armlets; behind her a reed and a circular flower; above, a bunch of grapes. *Apulia*.

Dur. No. 962.

1546. ——— CLXIII. $7\frac{6}{10}$ in. Design red on a black ground; Eutychia seated on a cube, holding out a *pyxis*; on a *stèle* behind her EYTYXIA, "Eutychia," or "good fortune;" before her stands a youthful athlete, holding in his right hand a strigil, and having his *chlamys* wrapped round his left arm; he is beardless, and wears sandals; Eutychia has her hair gathered up under a diadem, and wears earrings, a necklace, a talaric *chiton*, and a bordered *peplos*; her *pyxis* is ornamented with a Mæander and a chevron band; above it a ball. *Apulia*.

Dur. No. 434.

1547. ——— CLXIII. $10\frac{1}{10}$ in. Design white, red, and yellow, on a black ground; a female figure seated on a folding stool, *okladias*, holding up in her left hand a tambour by the edge, her right rests on the back of the seat; before her a *stèle*, on the other side of which stands a female figure, holding out in both hands a long diadem; both the female figures have their hair gathered under a cap, from

which the long tresses escape behind, and wear talaric *chitóns* girt at the waist; above this group hangs a garland composed of links, in the centre of which is an ivy-leaf; behind the seated figure a branch, and behind the other a circular flower-bud.

1548. LÊKYTHOS. CLXIII. $7\frac{1}{2}$ in. Design red with accessories in white on a black ground; to the left, a female figure seated on a rock; she wears a cap, earrings, a necklace, armlets, a talaric *chitón*, a *peplos*, and sandals; in her right hand she holds forward something, perhaps a fruit.

1549. ——— CLXHI. $7\frac{1}{10}$ in. Design red on a black ground; Dionysos seated in a chair, holding in his left hand a *thyrsus*; before him stands the Arcadian Pan, twirling in his right hand a shallow two-handled cup (shape CXLIV.); Dionysos is wreathed and bearded, and wears a *chitón*, and a *peplos* thrown over his knees; Pan is beardless, and has two goat's horns on his forehead; before him a *stêlé*; the scene takes place on rocky ground; behind Dionysos a shrub. H.

D'Hancarville, I, Pl. 104.

1550. ——— CLXIII. $7\frac{1}{2}$ in. Design red on a black ground; a Mænad placing her right hand on a *tympanon*, and holding in her left a *thyrsus*; she moves to the left, throwing her head back, her hair falls in long tresses; she wears armlets, a talaric *chitón* girt at the waist, and sandals.

1551. ——— CLXIII. $7\frac{1}{2}$ in. Design red on a black ground, retouched all over; a female figure, probably Aphrodité, seated on a rock, and holding in her left hand a mirror; her hair is gathered into a knot behind; a *peplos* is thrown over her lower limbs; in front of her a youthful male figure, perhaps Adonis, holding out a bunch of grapes; between them, a *stêlé*; he is beardless, and wears a diadem with a projection over the forehead; his *chlamys* is twisted round his left arm; his left hand rests on a stick; behind him a sash, *tainia*, hanging up; behind the female figure a plant.

1552. ——— CLXIII. $7\frac{3}{10}$ in. Design red, white, and yellow, on a black ground; female head, profile to the left, the head covered with an embroidered cap, and bound over the forehead with a radiated *stephanê* and a beaded diadem.

1553. ΛΕΚΥΘΟΣ. CLXIII. $6\frac{6}{10}$ in. Design red on a black ground; a greyhound standing; above hangs an embroidered diadem; in front, and behind the dog, a *phiale*.

1554. ——— CLXIII. $5\frac{9}{10}$ in. Design white and red on a black ground; a youthful male figure, winged, pursuing a female figure who moves rapidly to the right looking back at him, and raising her hand; behind him, seated, a female figure, resting her right hand on a rock behind her, and holding out in her left hand a *pyxis* and a sash; the winged figure is beardless, and wears a diadem; a *chlamys* hangs from his left arm, in his left hand a *phiale*; the female figure in front of him wears an *opistho-sphendoné*, armlets, and a *peplos* wrapped round her so as to leave the right breast and shoulder exposed; in her left hand a *pyxis*; behind her a rock (?); the other female figure has her hair bound with a diadem, and wears a necklace, and a *peplos* wrapped round the lower part of her body; the diadem of the male figure, the pinion feathers of his wings, and the armlets and necklace of the female figures, are raised in relief, and have been gilt; round the neck an egg-moulding, in the centre of each egg a raised dot, which has also been gilt.

1555. ——— CLXIII. $5\frac{4}{10}$ in. Design red on a black ground; Erôs, leaning against a *stèle*, and looking back to the right; he has long tresses gathered into a knot behind, and wears sandals. *H*.

1556. ——— CLXIII. $4\frac{7}{10}$ in. Design red on a black ground; a seated female figure to the left, holding out in her right hand a *phiale*, or a basket; her hair is bound with a diadem, and gathered into a knot behind; she wears earrings, a necklace, armlets, a talaric *chiton* bordered and girt at the waist, and sandals. *H*.

1557. ——— CLXIII. $4\frac{6}{10}$ in. Design red on a black ground; the head of Orestês, whose right hand appears before him holding up the sword of Agamemnôn in the scabbard; he is beardless, and wears a conical cap, *pilos*.

1558. ——— CLXIII. $4\frac{4}{10}$ in. Design red on a black ground; female head to the left, the hair covered with an embroidered cap, and bound with a diadem over the forehead; in front of her head a leaflet, behind her a tendril.

1559. ΛΑΚΥΘΟΣ. CLXIII. 4 in. Design red on a white ground; a female head to the left, the hair covered with a cap ornamented with lines and dots; on either side a tendril.

1560. ——— CLXIII. $3\frac{9}{10}$ in. Design red on a black ground; a female head to the left, the hair covered with a cap ornamented with lines and dots; behind, a tendril.

1561. ——— CLXIII. $4\frac{2}{10}$ in. Design red on a black ground; the hair covered with a cap ornamented with lines and dots.

1562. ——— CLXIII. $3\frac{9}{10}$ in. Design red on a black ground; a female head to the left; the hair covered with an embroidered cap; on either side a tendril.

1563. ——— CLXIII. $4\frac{4}{10}$ in. Design red on a black ground; female head to the left, the hair covered with a cap ornamented with lines and dots; on either side of the neck a flower.

1564. ——— CLXIII. $3\frac{8}{10}$ in. Design red on a black ground; female head to the left in an embroidered cap; in front a flower.

1565. ——— CLXIII. $3\frac{4}{10}$ in. Design red on a black ground; a female head to the left, the hair partially covered with a coif open behind; on either side a tendril.

1566. ——— CLXIII. $3\frac{9}{10}$ in. Design red with accessories in white on a black ground; a male head, bound with a wreath and beardless, between two tendrils.

1567. ——— CLXIII. 6 in. Design opaque red with incised lines on a black ground; a female figure moving to the left, holding out in her right hand a wreath; she wears a talaric *chiton* girt at the waist.

1568. ——— CLXIII. $5\frac{7}{10}$ in. Design red with incised lines on a black ground; style very rude and late; a seated female figure, holding out in her right hand a *phiale*; before her stands a female figure, holding out in her left hand a wreath, and placing her right on her hip; both have long hair gathered into a knot behind, and wear talaric *chitons*; the seated figure has a *peplos* thrown over her knees; the standing figure wears a girdle.

1569. ——— CLXIII. $4\frac{8}{10}$ in. Design red on a black ground; Erôs seated on a rock, looking at his face in

a mirror which he holds in his left hand ; he wears *endromides* ; before him stands a female figure, holding out in her right hand an embroidered diadem ; she wears a talaric *chiton* with sleeves, and a *peplos*.

1570. LÆKYTHOS. CLXIII. $4\frac{2}{10}$ in. Design red on a black ground ; a female head to the front, in an embroidered cap ; on the neck a necklace ; on the shoulders drapery ; on either side a tendril.

1571. ——— CLXIII. $2\frac{1}{2}$ in. Design red on a black ground ; a female head to the left ; in front a *stêlé* ; behind, a flower.

1572. ——— CLXIII. $3\frac{4}{10}$ in. A honeysuckle ornament, red on a black ground. *Sl.*

1573. ——— CLXIII. $2\frac{2}{10}$ in. A honeysuckle ornament, red on a black ground.

1574. AMPHORA. CCXLVII. 1 ft. $10\frac{2}{10}$ in. Design red, white, and yellow, on a black ground (foot restored) : 1. a youthful warrior, standing conversing with a female figure, who holds up in her right hand a mirror ; the warrior is beardless, and armed with a helmet, a spear, and an Argolic buckler ; his helmet has a frontal ridge, *geisson*, and cheek-pieces, and covers the back of the neck ; he wears a *chiton*, reaching to the hips and girt at the waist ; a *chlamys*, fastened by a *peroné* over the breast, hangs over his back behind ; the female figure has her hair covered with a cap, and ornamented on the forehead with a beaded *ampyx* ; she wears earrings, a necklace, a talaric *chiton*, girt with a broad girdle, and a *peplos* in which her hand is muffled ; between her and the warrior, a flower ; in a line with their heads, three balls and a small window (?), and behind the female figure, another ball : 2. rev. two youths standing together, one holds on his right hand the bird called *ixnx* ; he is beardless, and wears a diadem, which is surmounted by a point, like a horn, over the forehead ; at his left side hangs a sword, suspended by a belt from his right shoulder ; on his left arm hangs his *chlamys*, twisted round his left hand, which rests on his staff ; the youthful figure facing him is beardless and wears a similar diadem, and is enveloped in a mantle ; in the field, a *phiale* between two oblong objects, perhaps windows, and a ball.

1575. AMPHORA. CCXLVII. 1 ft. 9 $\frac{7}{10}$ in. Design red and white on a black ground: 1. a youthful male figure, Dionysos (?), standing at the side of a *stélé*; on the opposite side, a female figure, probably Aphroditê; the male figure is beardless, and has his hair wreathed with ivy, a *chlamys* hangs from his shoulders, he wears white sandals; in his right hand he holds up a mirror to Aphroditê; he stands with his right foot on the lower plinth, on which the *stélé* is placed; in his left is a laurel branch; Aphroditê has her hair bound with an *opistho-sphendonê*, the tresses tied at the roots behind; she wears earrings, a necklace, armlets, and a *peplos* wrapped round her lower limbs, the end of which she is drawing forward with her right hand over her right shoulder; she stands on the lower plinth of the *stélé*; behind her, a pilaster or a wall; above the heads of these figures hang two sashes; the mirror is beaded and ornamented with three projections round its outer edge; the *stélé*, with its base and the pilaster behind Aphroditê, are white, the shades marked with yellow: 2. rev. two youthful male figures, standing opposite each other, enveloped in their mantles; they are beardless, and wear radiated diadems; between them, a circular flower. T.

1576. ——— CCXLVII. 6 $\frac{8}{10}$ in. Design red and white on a black ground: 1. a group of three female figures; one in the centre leans with her left elbow on a column; she wears a *peplos*, her hair is gathered into a knot behind; in her right hand she holds out a wreath towards a female figure on the left, who stands a little above her on rocky ground, holding out in her left hand a basket of fruits, in her right a branch of myrtle; a *peplos* envelopes the figure on the left from the hips to the feet; she wears armlets and sandals; her long tresses are tied near the back of the head, and float in the air; behind her is a laurel branch, above which is an oblong object, perhaps a small window, *opé*; in front of her head is an uncertain object; on the right is a third female figure, seated, and looking round at the figure on the left; her hair is gathered up under a cap; she wears earrings, armlets, and a talaric *chiton* girt at the waist; in her right hand she holds a wreath, in her left a mirror; behind her head an oblong object, perhaps a *diptychon* or pair of tablets; at her feet is a myrtle branch; below her, another myrtle branch; the scene represents a mountain side, with flowers rudely indicated: 2. rev. a female figure seated on an *okladias*, holding

in her right hand a *tympanon*, in her left a *phiale*; before her stands a youthful male figure, beardless, and wearing a mantle; his hair is bound with a diadem, which rises in a point or horn over the forehead; between these figures is a *stélê*, or altar, on which are placed a fig and two apples, and which is bound with a sash or wreath; over it hangs a sash; behind the male figure is an oblong object, perhaps a window, *opê*, from which hangs a string, and below which is a myrtle branch; behind the female figure is a circular flower. *T.*

1577. AMPHORA. CCXLVII. $11\frac{1}{8}$ in. Design red on a black ground: 1. a youthful male figure moving to the right, and looking back; he is beardless, and wears a diadem; a *chlamys* hangs from his left shoulder; in his left hand a staff: 2. rev. a female figure looking back in the direction of the figure last described; in her left hand she holds a *pyxis* over a *stélê*; a diadem is wound twice round her head; she wears a talaric *chiton* girt at the waist; behind her hangs an embroidered sash: 3, 4. on either side of the neck a female head to the left, bound with a diadem. *T.*

1578. ——— CCXLVII. $11\frac{1}{8}$ in. Design red and white, with accessories in crimson, on a black ground: 1. a youthful beardless warrior, wearing a wreath; on his left arm a *chlamys*, in his left hand a spear, his right arm is drawn back: 2. rev. a female figure carrying in her right hand a *phiale* full of fruits, in her left an *omocholê*; her hair is ornamented over the forehead with a beaded diadem, and flies behind her in long tresses; she wears a necklace, armlets, a talaric *chiton* girt at the waist, and a *diploidion* reaching to the hips; in the field a ball and a *pyxis*. *T.*

1579. ——— CCXLVII. $11\frac{1}{8}$ in. Design red and white on a black ground: 1. Dionysos, youthful and beardless, standing to the left, with his right foot on a *helix*; in his right hand he holds a *thyrsus*, in his left a wreath; his hair, ivy-crowned, falls in long tresses on his shoulders; he wears a beaded shoulder-belt and buskins; on either side of his head hangs a *phiale*; below are two balls: 2. rev. a female figure, Ariadnê, seated on a *helix*, holding in her right hand extended a *phiale* full of fruits and a wreath, in her left a fan (?); she wears an *opistho-sphendonê*, earrings, a necklace, armlets, a bordered *peplos* covering her lower limbs, and sandals; on

either side of her head hangs a *phiale*; in the field are two balls.

1580. AMPHORA. CCXLVII. $11\frac{2}{10}$ in. Design red on a black ground, with accessories in white nearly obliterated: 1. a naked youthful figure turned to the right, his left foot resting on a *helix*; in front of him the step of a *stélê*, over which he holds in his right hand a basket of fruits; in his left is a wreath; he is beardless, and wears sandals; behind him hangs a *phiale*: 2. rev. a female figure advancing to the left, her hair is bound with a diadem, her form is enveloped in a *peplos*, bordered with a black stripe and a row of dots; on her feet are sandals; before her hangs a large *phiale*. *H*.

D'Hancarville, III, Pl. 84.

1581. VASE WITH HANDLE OVER THE MOUTH. CCXLVIII. $16\frac{1}{10}$ in. Design red and white on a black ground: 1. a Mænad seated on a rock and turned to the left; in her right hand she holds a basket full of fruit and a wreath; in her left hand she holds a *thyrsus* erect; her hair is drawn back from her face and tied in a bunch behind; she wears a necklace, a talaric *chiton* with a beaded girdle, and sandals: 2. rev. a seated female figure looking to the right; in her right hand she holds a mirror, in her left a basket full of fruits; her hair is covered with a white cap, from which the ends of the tresses escape in a bunch behind; she wears a talaric *chiton*, a *peplos*, and white sandals; behind her is an oblong aperture, perhaps a window, *opê*; in front a sash; before her is a ball. *H*.

D'Hancarville, II, Pl. 57, III, Pl. 98. Inghirami, Vasi Pitt. Tav. 134.

1582. ——— CCXLVIII. 1 ft. $1\frac{5}{10}$ in. Design red on a black ground: 1. a female figure standing, holding in her right hand a mirror, and gathering up the skirt of her dress with her left; her hair is covered with a cap; she wears a talaric *chiton*, over which a *diploidion* falls as low as the hips, and is girt at the waist; down the side of her *chiton* is a double parallel line of dots: 2. rev. a youthful male figure standing to the left, enveloped in a mantle bordered with a row of dots; he is beardless: 3. on the neck of the vase a female head to the left, the hair covered with an embroidered close fitting cap. *H*.

1583. ——— CCXLVIII. $12\frac{3}{10}$ in. Design red on a black ground: 1. a youthful male figure standing to the left; in

his right hand he holds forward a wreath; in his left he holds a staff, at the end of which is a bulbous knob, possibly meant for a *thyrsus*: 2. rev. a youthful figure standing enveloped in a bordered mantle; he is beardless, and wears a diadem: 3. on either side of the neck of the vase a female head in profile to the left; the hair covered with an embroidered cap; one of these heads is radiated over the forehead, and ornamented with earrings and a necklace. *SI.*

1584. VASE WITH A HANDLE OVER THE MOUTH. CCXLVIII. 10 in. Design red and white on a black ground: 1. a youth standing to the left, enveloped in a mantle; he is beardless, and wears a diadem and sandals; in front of him an oblong object, perhaps a pair of tablets, *diptychon*, and a branch; behind him hangs a sash: 2. rev. the same figure repeated; in front an oblong object, perhaps a pair of tablets, *diptychon*, below which is a flower; behind an oblong object, perhaps a window, *opé*, from which hangs a string.

1585. VASE WITH TWO HANDLES. CCXLIX. 1 ft. 7½ in. Design red and white on a black ground: 1. the androgynous Erôs seated on part of a fluted column, turned to the right, but looking back; in his left hand he holds a large *calathus* or *pyxis*, and a bunch of grapes; his hair is radiated over the forehead and covered with a cap, from which the tresses, tied at the back of the head, escape behind; he wears earrings, a necklace, armlets, a shoulder-belt, and *periskelis*, both beaded, anklets, and sandals fastened by studs at the ankle; the column is partially covered with drapery, and from each side of it hang the ends of a chaplet of beads; the *calathus* is ornamented with diagonal lines, within which are four ivy leaves, white on a red ground; the lid is painted white; in the field behind the column are flowers: 2. rev. a female head to the left, ornamented with earrings and a necklace and radiated over the forehead; the hair is covered with a striped cap, out of which it issues in a topknot at the back of the head. *Apulia.*

1586. VASE. CCXLIX. 1 ft. 3¼ in. Handles broken off; design red and white on a black ground, but so much destroyed as to be nearly unintelligible; within a distyle *herôon* a naked male figure seated on some uncertain object; in his right hand a *phiale*. *H.*

1587. APULIAN TWO-HANDLED VASE, WITH COVER. CCL. 1 ft. 9 $\frac{1}{10}$ in. Design red and white on a black ground : 1. a naked youthful male figure seated to the left, his right hand extended towards a female figure standing before him, who holds out to him in her left hand a *phiale* full of fruit ; behind the male figure stands another female figure holding up in her right hand a mirror ; both the female figures have their hair drawn back and tied at the roots behind ; they wear necklaces, armlets, talaric *chitons*, and sandals ; the figure on the right wears a mantle thrown over her left shoulder ; the male figure is beardless, a mantle is thrown over his seat and the upper part of his thighs (this part seems repainted) ; above the heads of these figures hang a sash and a ball, and on the same level is an oblong aperture, perhaps a small window, *opé* : 2. rev. a youthful male figure seated to the left ; in his right hand a wreath ; his left rests on the ground behind him ; in front of him stands a female figure holding up a *tympanon* ; behind the male figure another female figure holding a wreath over his head ; both female figures have their hair drawn back and tied behind, and wear necklaces, armlets, and talaric *chitons* ; the one on the right wears a mantle and sandals ; the male figure is beardless ; a mantle is thrown over his seat and the upper part of his thighs (this part seems repainted) ; above are a ball and an oblong object, perhaps a small window, *opé* ; on the cover is another smaller vase of a similar shape ; on one side 3. a female figure standing to the left, wearing a talaric *chiton* girt at the waist ; in her right hand she holds a crooked stick ; 4. a female figure standing to the front, her head looking to the right towards a *pyxis*, which she holds out in her right hand ; her hair is drawn back and tied at the roots behind ; she wears a necklace, armlets, and a talaric *chiton* girt at the waist.

1588. APULIAN TWO-HANDLED VASE, WITH COVER. CCL. 13 $\frac{2}{10}$ in. Design red and white on a black ground : 1. *Ægipan*, standing before a *Mænad*, who moves away to the left, looking back at him ; he is beardless, a belt of beads passes across his body, hanging from the right shoulder ; in his left hand he holds a wreath ; he raises the forefinger of his right hand towards the *Mænad*, who wears a cap and a talaric *chiton* girt at the waist, over which falls an upper fold, ornamented with a vertical stripe ; on her feet are white sandals ; in her left hand she holds a basket, *kaneon*, contain-

ing fruits: 2. rev. a Mænad moving in the same direction as the one on the obverse, and attired in the same manner; in her right hand she holds a *thyrsus*, in her left, a basket, *kaneon*, on which is a fruit; at each corner of the handles a head in relief, in a Phrygian cap, perhaps Atys, or an Amazon; the cover of this vase terminates in a small vase of the same form; both on the cover, and the vase which surmounts it, is, on each side, a female head to the left, ornamented with earrings and a necklace, the hair in a cap, radiated over the forehead, and ornamented with lines of dots; on this smaller vase is placed a small *lékythos*, as a cover, on which are two female heads, confronted, ornamented with earrings and necklace, the hair covered with a cap; this *lékythos* appears not to belong to the vase of which it now forms the finial. *Sl.*

1589. APULIAN TWO-HANDLED VASE, WITH COVER. CCL. $12\frac{3}{8}$ in. Design red and white on a black ground: 1. Aphroditê, seated on a cube to the left; before her stands Erôs; she holds in her right hand a mirror, and wears a cap and a talaric *chiton*, bordered and falling over the girdle, and sandals; Erôs looks back at her as he moves away: 2. rev. a seated female figure, wearing a cap and a talaric *chiton*, girt at the waist; in her left hand she holds a basket, *kaneon*, which rests on her knee; in her right, part of her drapery; before her stands a naked female figure, stretching out her right hand towards her as if conversing or in supplication; at each corner of the handles a head in a Phrygian cap, perhaps Atys, or an Amazon; the cover is surmounted by a small vase (shape CXCV.), which again is surmounted by another (shape CXCV.); but these parts of the cover belong to a larger vase. *H.*

1590. APULIAN TWO-HANDLED VASE. CCL. $11\frac{1}{10}$ in. Wants the cover; design red on a black ground; much defaced: 1. a female figure seated, before whom stands a young female slave; the seated figure has her hair gathered into a knot behind, and wears a talaric *chiton*; she advances her right hand towards the slave, who also wears a talaric *chiton*; her hair is gathered into a knot behind, she rests on her right leg, and advances her right hand; on the wall above hangs a sash: 2. rev. a naked female figure washing at a *loutër*, on the other side of which stands a female figure in a talaric

chiton, stretching out her right hand towards her; both have their hair gathered into a knot behind; at the corners of each handle a head in relief with a Phrygian cap, perhaps Atys, or an Amazon. *Sl.*

1591. APULIAN TWO-HANDLED VASE. CCL. $10\frac{1}{10}$ in. Design red and white on a black ground: 1. a female figure dancing before a column; her hair flows in ringlets, and is bound with a beaded diadem; she wears a necklace, armlets, a talaric *chiton* girt at the waist, a *peplos*, and sandals; she looks back to the left, throwing up her right arm: 2. rev. a male figure turned towards the left, and holding in his right hand a knotted staff; he wears a beaded diadem, a mantle which leaves the right arm and shoulder free, and sandals; on the cover of the vase a swan. *H.*

D'Hancarville, I, Pl. 117, and IV, Pl. 84.

1592. ——— CCL. $8\frac{6}{10}$ in. Design red on a black ground: 1. a Mænad seated on a rock, and holding in her left hand a *tympanon*; she looks back, pointing towards the ground; she wears armlets, a talaric *chiton* girt round the waist, and an engrailed *peplos*: 2. rev. a female figure seated opposite the one on the obverse, and extending her right hand towards her; her hair is bound with a diadem and gathered up in a band behind; she wears a necklace, armlets, a talaric *chiton* girt round the waist, a bordered and embroidered *peplos*, and sandals. *Basilicata. T.*

Passeri, II, Tab. 185, *ibid.* Tab. 138.

1593. ——— CCL. 9 in. Design red and white on a black ground: 1. a youthful Satyr standing to the right with a *thyrsus* in his left hand; he wears a diadem, which rises to a point over the forehead, and sandals; a beaded belt passes across the body from the left shoulder: 2. rev. a female figure standing, looking towards the Satyr on the obverse; she wears a radiated diadem, a necklace, armlets, and a talaric *chiton*; in her left hand a tambour (?); on her left hangs a scarf. *Basilicata.*

1594. ——— CCL. $8\frac{6}{10}$ in. Wants the cover; design red and white on a black ground: 1. Erôs standing, and looking to the right; he has long ringlets: 2. rev. a female figure seated on a rock and looking behind her to the left; her hair is covered with a cap, she wears armlets and a *peplos*;

her right hand is extended to the left, and holds a mirror; in her left she holds a *phiale* with fruits; a string of beads hangs vertically on either side of this figure and that on the obverse. *H.*

D'Hancarville, II, Pl. 79.

1595. APULIAN TWO-HANDLED VASE. CCL. $8\frac{4}{10}$ in. Wants the cover; design red and white on a black ground: 1. an Amazon dancing by the side of a fluted column; she springs up in the air with both hands joined over her head; she wears a tight-fitting embroidered jerkin and *anaxyrides*, and an embroidered *chiton* rolled over the girdle; in front of her a ball or a flower: 2. rev. a youthful male figure standing, enveloped in a mantle; he is beardless and wears sandals; in front of him a square object ornamented with a star, and a *phiale*; behind, a ball or a flower. *H.*

D'Hancarville, I, Pl. 59.

1596. ——— CCL. $8\frac{8}{10}$ in. Wants the cover; design red on a black ground, the ornaments laid on in white in relief: 1. a winged Erôs, on a rock, turned to the left; he kneels on his left knee, holding in his right hand a mirror, in his left a *phiale* full of fruits; his hair falls in long tresses, and is bound with a beaded diadem; he wears armlets, a beaded shoulder-belt, and anklets; his left thigh is encircled by a row of beads; on either side of this figure hangs a vertical line of beads: 2. rev. a female figure seated on a rock, holding in her left hand a *phiale*; her right hand has probably held a mirror, but this part of the design has been partially effaced; her hair is covered with a cap, and ornamented over the forehead with a beaded *ampyx*; she wears earrings, a necklace, armlets, and a *peplos* wound round her lower limbs; on either side of this figure hangs a vertical line of beads: 3. on the opposite sides of the cover two female heads, each looking to the left and covered with a cap, on which are traced ornaments in white. *Sl.*

1597. ——— CCL. $7\frac{1}{10}$ in. Wants the cover; design red and white on a black ground: 1. a female figure seated on a rock, and looking back to the left; in her left hand she holds a wreath, in her right a *pyxis*, on which are fruits or eggs; her hair is radiated over the forehead and covered with a cap, prolonged in a conical form at the back of the head, and tied with a string at the end; she wears

earrings, a necklace, armlets, a talaric *chiton* with an upper fold or garment falling over the waist, a *peplos* thrown over the lower limbs, and sandals: 2. rev. a naked youth standing enveloped in a mantle; he is beardless, wears a radiated diadem and sandals, and holds in his left hand a *pedum*.

1598. APULIAN TWO-HANDLED VASE. CCL. $6\frac{1}{10}$ in. Wants the cover; design red and white on a black ground: 1. the androgynous Erôs walking to the left, raising the forefinger of his right hand to his mouth; his hair is bound with a diadem, and tied with a knot behind; he wears sandals: 2. rev. a youthful figure, standing to the right, enveloped in a bordered mantle; he is beardless, and wears a diadem. *H*.

1599. ——— CCL. $8\frac{1}{10}$ in. Wants the cover; design red and white on a black ground: 1. a youthful warrior, marching to the left, armed with a spear and Argolic buckler; he wears a radiated diadem and sandals; on his shield is a central star, white on a black ground, round which are two concentric circles and a ring of dots, all in white: 2. rev. a youthful male figure enveloped in a mantle, turned to the left; he is beardless, and wears a diadem; on either side of his head a flower. *SL*.

1600. ——— CCL. $6\frac{1}{10}$ in. Wants the cover; design red and white on a black ground: 1. the androgynous Erôs, turned to the left; in his right hand he holds a mirror; in his left a bunch of grapes; he has long hair partially covered with a cap open behind, and wears earrings, a necklace, armlets, and anklets; in the field two flowers and an ivy leaf: 2. rev. a female figure turned to the left; in her right hand she holds a wreath, in her left a *tympanon*; her head and body to the hips have been broken away; she wears a talaric *chiton*, armlets, and sandals; on her left a sash hanging up.

1601. ——— CCL. 6 in. Wants the cover; design white and red on a black ground: 1. the androgynous Erôs standing to the left, with his right foot on a rock; he leans forward, holding in his right hand a wreath, in his left a mirror; his long hair is partially covered with a cap open behind; he wears armlets; in front of the rock an ivy leaf; behind, two flowers: 2. rev. a female figure moving rapidly to the left, and holding in her right hand a *phiale* full of fruits;

in her left a mirror; her hair is partially covered with a cap open behind; she wears a talaric *chiton*; in front of her hangs a sash.

1602. APULIAN TWO-HANDLED VASE. CCL. $6\frac{2}{3}$ in. Wants the cover; design red on a black ground: 1. a Mænad standing to the left; in her right hand a bunch of grapes, in her left a chaplet of beads; she wears an *opistho-sphendonê*, earrings, a necklace, armlets, and a talaric *chiton*, girt round the waist: 2. rev. a youthful male figure standing to the left, holding out in his right hand some uncertain object; on the ground in front of him a myrtle branch; in front of his head a ball. *T.*

1603. ——— CCL. $5\frac{1}{8}$ in. Wants the cover; design red and white on a black ground: 1. the androgynous Erôs kneeling on his left knee, and turned to the left; in his right hand he holds out a *phiale* full of fruits; in his left a wreath; his hair is radiated over the forehead, and partially covered with a cap, open behind; the long tresses which escape from it are tied at the roots with a diadem; he wears a necklace, armlets, a beaded shoulder belt, anklets, and sandals: 2. rev. a female figure standing to the left; in her right hand she holds a *phiale*, in her left a *situla*; her hair is partially covered with a cap open behind, the long tresses which escape from it being tied at the roots with a string; she wears armlets, a talaric *chiton* girt at the waist, and sandals; behind her is an oblong object, perhaps a small window, *opé*. *T.*

1604. ——— CCL. $9\frac{1}{8}$ in. Design red and white on a black ground: 1. to the left a swan pluming itself: 2. rev. the same repeated.

1605. ——— CCL. $5\frac{1}{8}$ in. Handles broken off; design red on a black ground, with accessories in white: 1. veiled head of Dêmêtêr (?) to the right, ornamented with a beaded diadem and earrings; on the edge of the veil a row of dots: 2. head of Korê (?) to the left, in an embroidered cap, radiated over the forehead and ornamented with earrings and a necklace.

1606. ——— CCL. $6\frac{2}{3}$ in. Wants the cover; design red on a black ground: 1. a female head to the left ornamented with a necklace; the hair is radiated over the forehead and partially covered with an embroidered cap, from

which the ends of the tresses escape behind; the necklace is painted black: 2. rev. a female head to the left, ornamented with earrings and a necklace; the hair drawn back and tied behind at the roots.

1607. APULIAN TWO-HANDLED VASE. CCL. $4\frac{2}{10}$ in. Design red and white on a black ground: 1. a female head to the left, ornamented with earrings and a necklace; the hair is radiated over the forehead, and covered with an embroidered coif: 2. rev. a similar head; the hair escapes behind from under the cap.

1608. ——— CCL. $4\frac{2}{10}$ in. Design ash-coloured on a black ground: 1. a female head to the left, covered with a striped cap: 2. rev. a youthful male head to the left, beardless.

1609. COVER OF AN APULIAN TWO-HANDLED VASE, FORMING A PYXIS. $6\frac{2}{10}$ in. Design red and white on a black ground; on either side of the foot a female head, ornamented with earrings, and a necklace and a row of beads hanging in front of the ear; the hair is radiated over the forehead and covered with an embroidered cap; in front of and behind the head a tendril.

1610. TWO-HANDLED PINAX. CCLI. $7\frac{1}{2}$ in. by 2 ft. $4\frac{1}{2}$ in. Design red, white, and yellow, on a black ground; inside, within a wreath of vine leaves and a circle of egg-moulding, two scenes: 1. in the upper half of the circle a *quadriga*, driven to the left by a female figure; in front a hound and a shrub; the female bends forward with both arms outstretched, the left holding the reins; the right probably held a goad; her hair is bound with a cap, open behind, and radiated over the forehead; she wears earrings, a necklace, armlets, and a talaric *chiton* girt at the waist; her girdle is ornamented with white studs; the hound and the horses have been painted white; in the field are three flowers and an ivy leaf; in the lower division is a mounted Greek warrior fighting with two Amazons on foot; the horse is rearing, and the rider raises his right hand, which has probably held a spear over his head; he is armed with an Argolic buckler, a *chlamys* flies from his shoulders; the horse, shield, and *chlamys* have been painted white; the Amazon on the left, accompanied by a dog, advances rapidly to attack the mounted figure; in her right hand she has probably held a

spear; on her left arm is the *pelta*; she wears a Phrygian cap, a *chiton* reaching to the knees and girt at the waist; two belts cross her bosom diagonally; on her feet are boots fastened at the ankles; a strap hangs down her neck from the Phrygian cap; her girdle has indented edges; behind the warrior is a second Amazon, similarly armed and attired, but much repainted; she is also accompanied by a dog; in the field are flowers, an ivy-leaf, and a bird sitting; the ground of the scene is indicated by a red line, under which, in the exergue, is the bust of a winged male figure, nearly full face; the hair is drawn entirely off the face, and is painted yellow, the face white, the wings white and red; over the centre of the picture a winged Nikê is set in the vine wreath, holding it up with both hands; and opposite to it below is a similar Nikê; the hair of these two figures is bound with a wreath; they wear cross shoulder-belts, armlets, and *periskelides*.

1611. TWO-HANDLED PINAX. CCLI. $4\frac{1}{2}$ in. by 1 ft. $4\frac{1}{8}$ in. Design red, white, and yellow on a black ground; inside, a female figure seated on the capital of an Ionic column, before whom stands another female figure, holding over her a parasol, *skiadeion*; behind this group on the right is a youth stooping forward towards the seated figure, and placing his right foot on higher ground; the seated figure has her head bound with a beaded diadem, and partially covered with a cap open at the back; the long tresses which escape behind are tied with a long diadem; she wears earrings, a necklace, armlets, sandals, a talaric *chiton*, a *peplos* over her lower limbs, and a veil, *kaluptra*, which she draws forward with her right hand over her cheek; in her left she holds a ball suspended by a string; the figure in front of her has a similar head attire, and wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, sandals, and a *peplos* which hangs over the right shoulder; in her left hand she holds a ball; the youthful male figure holds in his right hand an *alabastos*, with which he touches the left shoulder of the female figure, leaning forward towards her; in his left hand he holds an *oinochoë*; between his left arm and his side he holds a knotted stick; a *chlamys* hangs over his left shoulder, and is twisted round his left arm; he is beardless, and wears a wreath with long ends hanging down behind; in front of his face hangs a wreath; below his right foot is a *pyxis* or basket, ornamented with zigzag and parallel lines; behind

him is the branch of a fruit-tree; the balls are ornamented with diagonal bands; the irregular ground on which the male figure stands is indicated by rows of dots; the whole is encircled by the wave pattern and a myrtle wreath in white; the Ionic column is ornamented with diagonal lines between the capital and the fluting. *H.*

D'Hancarville, 1., Pl. 45.

1612. TWO-HANDLED PINAX. CCLI. $5\frac{1}{2}$ in. by 1 ft. $5\frac{1}{10}$ in. Design red, white, and yellow on a black ground; 1. on the left of the scene a seated female figure looking to the right; in her right hand she holds out on a *phiale* a branch and fruit, to which a dove is flying; in front of her stands a female figure, holding in her right hand a fan, in her left an open *pyxis*, and turning her head towards a youthful male figure on the extreme right, who holds out in his right hand a wreath, and has a *chlamys* twisted round his left arm; the seated figure has her hair drawn back, and tied at the roots with a long string; over the forehead is a narrow diadem; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; her *peplos* is thrown over her seat; behind her is a flower; above hangs a sash, *tainia*, and in front of her another sash, both embroidered; the standing female figure has her head covered with an embroidered cap, tied with a string at the back of the head; she wears earrings, a necklace, armlets, a talaric *chiton*, and a *peplos* hanging over the arms; in front of her a fruit-tree, and in the field above a flower; the youthful male figure is beardless, and wears a myrtle wreath; his left arm is enveloped in his *chlamys*; behind him hang an embroidered sash and a *phiale*; 2. rev. in the centre of the scene a female figure seated, holding out in her left hand a *phiale* with fruits; in her right, which is drawn back, a wreath; before her stands a youthful male figure, holding out in his right hand three ends of an embroidered sash; he is beardless, and rests his left hand on a wand; round his left arm is twisted a *chlamys*; behind the seated figure another female figure advances rapidly, holding out towards her, with her left hand, a mirror; in her right she holds the branch of a fruit-tree; both the female figures wear necklaces, armlets, talaric *chitons* girt at the waist, and sandals; their hair is radiated over the forehead, and partially covered with a cap, open at the back; long tresses escape behind; the figure holding the mirror wears earrings;

above the seated figure hang an embroidered sash and a *phiale*; above the *phiale* held in the hand of the seated figure is a fruit or small ball, and behind her another similar object; the irregular ground of the scene is indicated by dotted lines; inside the cup a wreath of vine (?) leaves; the handles are serpentine in form, and terminate at each end in a snake's head, which lies along the brim of the vase.

Dur. No. 461.

1613. TWO-HANDLED PINAX. CCLI. 1 ft. 2 in. by 4 $\frac{1}{10}$ in. Design red and white on a black ground; 1. a youthful male figure following a female figure, who moves away to the left, looking back at him; the youthful male figure is naked and beardless; his head is bound with a diadem; on his left arm hangs a *chlamys*; in his right hand, which is advanced, is a *situla*, in his left a *phiale*; the female figure holds in her right hand a mirror, in her left a *pyxis* and a sash; her hair is radiated over the forehead, and partially covered with a cap open behind; she wears earrings, a necklace, armlets, and a talaric *chiton* girt at the waist; on her left hangs a sash; on a level with the heads of these figures a bunch of grapes and an ivy leaf; on the *situla* held by the youth a figure is represented; 2. rev. on the left a female figure seated on a rock, before whom a youthful male figure stands with his feet crossed, holding out to her a wreath; he is beardless, and wears a diadem; a *chlamys* hangs from his arms; in his left hand he holds a wand; the female figure holds out towards him in her left a sash and a *phiale*, in which are branches of myrtle; in her right she holds a mirror; her hair is radiated over the forehead, and partially covered with a cap open at the back; the long tresses which escape behind are tied at the roots with a string; she wears a necklace, armlets, a talaric *chiton* striped down the breast and side, and bordered at the bottom with black, and sandals; behind her hangs a sash, in front is a flower; behind the male figure hangs a sash, above which is an oblong object, perhaps a small window, *opé*; 3. inside the cup, a female figure seated to the right on a rock; in her right hand, which is drawn back, she holds a *tympanon*, in her left a *pyxis*; her hair is radiated over the forehead, and partially covered with a cap open behind; she wears a talaric *chiton*, striped down the breast and side, and bound with a girdle, of which the tassels hang down; in front of her a bunch of grapes, a flower, and an ivy-leaf; behind her an embroidered sash, the branch of a fruit-tree, and a flower. R. P. K.

B B 2

1614. TWO-HANDLED PINAX. CCLII. $4\frac{3}{5}$ in. by 1 ft. $3\frac{1}{16}$ in. Design red, white, and yellow on a black ground ; 1. on the left a female figure seated, holding out in her left hand a flat basket, or a *phiale*, with fruits and myrtle branches ; before her stands the androgynous Erôs, holding out to her in his right hand a wreath made of ivy-leaves ; in his left he holds a *phiale* ; Erôs is beardless, and wears a necklace, armlets, and a *periskelis* round the left leg ; his right foot is placed on two rocks ; two long strings are attached to the wreath in his right hand ; it is held open by two small slips, which cross each other diagonally, and support its circular form like a frame ; the female figure seated in front of him holds in her right hand a wreath ; behind her head a flower ; her basket is ornamented with zigzag lines ; behind him is seated another female figure, holding out in her right hand a *phiale* full of fruits ; in her left she holds two bunches of grapes, one white, the other black ; the female figures wear earrings, necklaces, armlets, talaric *chitons* with sleeves and girt at the waist, a *peplos* thrown over the knees, and white sandals ; the figure holding the bunches of grapes has her hair partially covered with a cap, open at the back of the head ; the long tresses which escape behind are tied at the roots with a long string ; the other figure has her hair similarly tied, wearing instead of the cap a beaded diadem ; the irregular ground of the scene is indicated by dotted lines ; 2. rev. in the centre a youthful male figure, seated on a rock, over which is spread his *chlamys* ; he holds in his left hand a *phiale* full of fruits, and looks back at a female figure, who stands with her left foot on a rock, and holds out in her right hand a wreath, in her left a ball ; in front of the male figure stands a second female figure ; in front of her hangs a mirror, behind her head is a flower ; the male figure is beardless, and wears a wreath ; a laurel branch leans against his left shoulder ; the two female figures wear earrings, necklaces, armlets, talaric *chitons*, and white sandals ; both figures have their hair ornamented with a string of beads over the forehead, and partially covered with a cap open behind ; the long tresses which escape at the back are tied at the roots with a string ; the *pyxis* is ornamented with a cross *patée* within diagonal lines, and has four balls on the lid ; 3. inside the cup, within a vine wreath, the androgynous

Erôs flying in the air; he holds in his right hand a wreath, to which are attached three embroidered *tainiæ*; in his left is a *phiale*; he wears a beaded diadem, a necklace, armlets, and *periskelides*; below him the surface of the earth is indicated by a dotted line, from which spring a flower and a laurel-tree. *Basilicata*.

Dur. No. 482.

1615. TWO-HANDLED PINAX. CCLI. $4\frac{3}{10}$ in. by 1 ft. $2\frac{8}{10}$ in. Design red, white, and yellow on a black ground; 1. on the right a female figure seated on a rock, holding out in her right hand a wreath towards a naked youth seated before her; in her left she holds a flat basket, *kaneon*; her hair is radiated on the forehead, and partially covered with a cap open behind; the long tresses which escape behind are tied with a string; she wears a necklace, armlets, a talaric *chiton* girt at the waist, a *peplos* thrown over her knees, and sandals; her basket is ornamented with parallel lines and a row of zigzags; the male figure turns round to look at her, holding in his right hand a basket of fruits; a laurel branch leans against his left arm; he is beardless, and wears a diadem, the long strings of which float in the air; he is seated on rocky ground, over which he has thrown his mantle; on a level with the heads of these figures three flowers; the irregular ground of the scene is indicated by dotted lines; 2. rev. on the left a female figure seated on a rock, holding out in her left hand a basket towards a male figure seated to the right, who turns half round to the left, advancing his right hand to offer her a bunch of grapes; in his left he holds a basket of fruit; the female figure has her hair radiated on the forehead, and partially covered with a cap; the long tresses which escape at the back of the head are tied with a string; she wears armlets, a talaric *chiton* girt at the waist, and having sleeves looped up with studs, a *peplos* thrown over the knees, and sandals; she places her right hand on the rock beside her; her basket is ornamented with zigzag and parallel lines; the male figure is beardless and wears a diadem, the strings of which float in the air behind his head; a laurel branch leans against his right arm; he has thrown his mantle on the rocky bank on which he is seated; the irregular ground of the scene is indicated by dotted lines; in a line with the heads of the figures two flowers; 3. inside the cup a red circle, within which a luxu-

riant plant full of *helices* and flowers issues in three branches from a base line of the wave pattern; the tendrils of this plant curl round a female head, the bust of which springs out of the calyx of a wide-spread flower; this head is richly ornamented with an *ampyx*, and beaded diadem, earrings, and a necklace with a double row of beads; the face is turned to the right so as to give a three-quarter view; in the exergue, under the line of wave pattern, three flowers, the whole encircled by a vine wreath. *R. P. K.*

1616. TWO-HANDLED PINAX. CCLII. $4\frac{5}{16}$ in. by 1 ft. $3\frac{3}{16}$ in. Design red on a black ground, with accessories in white and yellow; 1. the youthful Dionysos reclining on his panther skin, which is strewn on the ground, and playing on the double flute; he is beardless, and wears an ivy wreath; a bordered *peplos* covers his body from the waist to the feet; he lies on his side, looking towards a female figure who dances before him on the right, waving her arms, from which hangs a bordered *peplos*; her hair is drawn back from her face; she wears earrings and a necklace; behind Dionysos is a youthful Satyr, stretching back his right arm as if to mark the time of the music, and waving a small *oinochos* in his left hand; behind him a *kratēr* (shape CLIII.) on a table; on the ground before Dionysos a *kantharos*, a *phialē*, and a fruit; above him hangs a *tympanon*; 2. rev. three Mænads celebrating the Dionysiac *orgia*; on the right is a group of two figures engaging with *thyrsi*; of this pair the central figure wears a *chiton* girt up to the knees, bordered with a stripe, *paraphē*, and a row of black rings; on her feet are *endromides*; the one on the left wears a bordered talaric *chiton*; over their *chitons* they wear *nebrides* fastened on the right shoulder; the figure on the right rushes forward, holding a *tympanon* in her left hand, and darting the butt end of her *thyrsus* at the other Mænad, who tries, as she retreats, to parry the thrust with her *thyrsus*; on the left of this group is a tree, behind which is a third Mænad, rushing forward with a branch uplifted in both hands; she wears a talaric *chiton*; in front of her are a *thyrsus* and a *tympanon*; around two of the *thyrsi* are tied sashes. *Basilicata.*

Dur. No. 164.

1617. TWO-HANDLED PINAX. CCLI. $6\frac{3}{16}$ in. by 1 ft. $2\frac{2}{16}$ in. Design red and white on a black ground; 1. in the centre

Aphroditê seated on a chest, *larnax*, and looking back at a youthful male figure behind her, who holds out towards her in his right hand a dove; in front of Aphroditê stands a winged Nikê holding a *pyxis* in her left hand, from which with her right she draws forth a long embroidered sash; her hair is radiated over the forehead, and floats in long tresses behind; she wears earrings, a necklace, armlets, and a talaric *chiton* girt at the waist; behind her is an oblong object, perhaps a small window, *opê*; Aphroditê holds in her right hand a fan, *rhapis*, and rests her left on the chest on which she is seated; her head is bound with an *opistho-sphendonê* radiated over the forehead, from which the long tresses escape behind; she wears armlets, a talaric *chiton* girt at the waist, and a bordered *peplos* thrown over the knees; both the female figures wear sandals; above Aphroditê hangs a ball ornamented with lines which form a cross; the male figure is beardless, and wears a diadem; his left hand rests on a knotted stick; round his left arm is wound his *chlamys*; 2. rev. a youthful male figure running between two female figures, the one in front turns round to look at him, holding out towards him in her right hand a sash; the other follows, holding out in her left hand a flat basket of fruit; in her right she holds a *helix*; both wear earrings, necklaces, armlets, talaric *chitons* girt at the waist, and sandals; their hair, radiated over the forehead, is drawn back and tied at the roots behind; the male figure is beardless, and wears a diadem knotted over the forehead; he holds a *chlamys* with both hands, as if about to throw it over his shoulders; in front of his head is an oblong object, perhaps a small window, *opê*. *Basilicata*.

Dur. No. 483.

1618. TWO-HANDLED PINAX. CCLI. $3\frac{1}{10}$ in. by 1 ft. $2\frac{2}{10}$ in. Design red and white on a black ground; inside the cup, a female figure to the left seated on an Ionic capital; in her right hand she holds out a *phiale*, in her left, which is drawn back, a bunch of grapes; before her stands another female figure stooping forward, and holding in her right hand a fan, *rhapis*, in her left a *situla*; both have their hair partially covered with caps, beaded over the forehead and open behind; the long tresses which escape at the back are tied at the roots with long strings; both figures wear earrings, necklaces, armlets, talaric *chitons* girt at the waist, and sandals; the

standing figure places her left foot on a raised line, on which the sitting figure places her right foot; a ball hangs from her right hand; behind her a flower. *R. P. K.*

1619. TWO-HANDLED PINAX. CCLI. $3\frac{4}{10}$ in. by 12 in. Design red, white, and yellow on a black ground; 1. a female head to the left, ornamented with earrings and a necklace; the hair radiated over the forehead and partially covered with a cap open behind; 2. rev. a female head to the left, ornamented with earrings and a necklace, and with a similar head-dress; on either side a sash; 3. inside, a female figure seated on a rock to the left, and looking back to the right; in her right hand she holds a fan, *rhipis*, in her left an open *pyxis*; her hair is partially covered with a cap beaded over the forehead and open at the back of the head; some of the tresses are tied at the roots behind, others fall down her neck; she wears earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; on her right hangs a sash, and on her left a flower. *T.*

1620. ——— CCLI. $2\frac{7}{10}$ in. by $9\frac{2}{10}$ in. Design red and white on a black ground; on the inside, within a wreath of laurel, a female head, to the left, ornamented with earrings and a necklace; the hair is radiated over the forehead and covered with an embroidered cap; behind the head a variety of the honeysuckle ornament. *T.*

1621. SHALLOW TWO-HANDLED CUP. CXLV. 4 in. by $8\frac{4}{10}$ in. Design red on a black ground; 1. three youthful athletes; on the right stands a figure leaning on his staff, and resting his left hand on his hip; his *chlamys* hangs from his left arm; before him stand his two companions, each holding out a strigil; the one on the left has drapery hanging from his left arm; all three are beardless, and have their hair radiated over the forehead; 2. rev. three youthful athletes; on the right a figure leaning forward on his staff, and resting his left hand on his hip; drapery hangs from his right arm; in the centre stands a figure pointing with outstretched left arm at the figure on the right, and looking round at a figure on the left, who is stooping forward, and appears to be drawing on a boot; the central figure holds in his right hand a strigil; all three are beardless, and have their hair radiated over the forehead; 3. inside the cup, the youthful Dionysos seated on a rock; before him stands Ariadne, about to offer a libation, and holding an *oinochoë* in her right hand, and a *phiale* in her

left; Dionysos holds in his right hand a *thyrsus*; he has long hair falling over his shoulders and radiated over the forehead; he is sitting on his *chlamys*, part of which is twisted round his right thigh; Ariadné has her hair radiated over the forehead, the long tresses being drawn up into a top-knot behind; she wears a talaric *chiton*, over which falls a bordered *diploidion* as low as the hips; round the inside of the mouth a wreath of ivy leaves. *H.*

D'Hancarville, iv., Pl. 119, 20, 21.

1622. SHALLOW TWO-HANDLED CUP. CXLV. $2\frac{3}{10}$ in. by $8\frac{2}{10}$ in. Design red on a black ground; 1. three youthful athletes; the one in the centre is seated on a base of two steps, looking to the right; he appears to be listening to the conversation of the figure standing before him on the right, the gestures of whose arms indicate that he is talking; the third athlete stands on the left behind the seated figure, and is scraping himself with a strigil; all three have long hair, bound with a diadem, from which a point rises over the forehead; 2. rev. three youthful athletes; in the centre, a figure stooping forward as if to jump; before him, on the right, stands an athlete resting his left hand on a *stélé*, and pointing with the forefinger of his right at the stooping figure, as if giving him the signal to jump; on the left of the central figure a third athlete looking on, and holding a lamp, which probably refers to the *Lampadéphoria*, or torch race; all three have long hair bound with diadems; the diadem of the central figure is radiated over the forehead; 3. inside the cup a Nereid on a marine monster, holding in her left hand one of the greaves of Achilles; her hair is bound with a wreath, the long tresses are tied behind at the roots; she wears earrings and a talaric *chiton*, over which is a *diploidion* reaching to the hips; round the inside of the mouth an ivy wreath. *H.*

1623. ——— CCLII: $2\frac{1}{10}$ in. by 6 in. Design red on a black ground; on the outside of the vase, 1. two youthful male figures standing conversing; both are beardless and wear mantles which leave the right arm and shoulder bare; the one on the right holds in his right hand a ball ornamented with a cross and two dots; the other holds an *alabastos*; 2. rev. the same subject; between the figures a ball; 3. in-

side, a head to the left wearing a Phrygian cap, with a flap to protect the neck; round the edge of the cap is a stripe of the wave ornament continued down the flap; on the flap behind, the wave ornament; in front of the face a *helix*; round the head a circle and an ivy wreath. *Bequeathed by Miss Auldjo, 1859.*

1624. SHALLOW TWO-HANDLED CUP. CXLIV. $2\frac{2}{10}$ in. by $7\frac{1}{2}$ in. Design red with accessories in white on a black ground; 1. on the left a youthful naked male figure standing on his right leg, holding out both hands towards a youthful male figure, who stands before him holding in his right hand a *thyrsus*, and who is enveloped in a mantle which leaves the right arm and shoulder bare; the hair of this figure is bound with a diadem; behind the figure standing on the left a pair of *háltères* (?) hanging up; the hands, arms, left foot, and shoulders of this figure have been repainted; he has probably held out a wreath; 2. rev. on the left a youthful male figure stooping forward and holding out in both hands a wreath; facing him stands a youthful male figure enveloped in a mantle and holding out in his right hand a *thyrsus*, round which a sash is tied; the figure on the left has a mantle thrown round the lower part of his body; a staff leans against his left arm; behind him a pair of *háltères*; 3. inside the cup, a Satyr to the right crouching on a rock, and drawing out of the water with both hands a fish, whose head is raised; there are no traces of the fishing line, which was probably painted white.

1625. ——— CCLIII? $2\frac{1}{2}$ in. by $7\frac{8}{10}$ in. Design red and white on a black ground; 1. a female head to the left, ornamented with earrings with three drops, *triglèna*, and a double necklace; the hair is radiated over the forehead and partially covered with an embroidered cap, open behind; the hair which escapes at the back is tied by a long string; on either side three dots in trefoil; 2. rev. the same, the earrings in the form of a bunch of grapes; in front three dots in trefoil; 3. inside the cup, the androgynous Erôs flying to the right, and bearing in his right hand a mirror, in his left a *phiale* and a sash, *tainia*; round his head is a cap beaded over the forehead and open behind; he wears earrings, a necklace, a beaded shoulder-belt, a double circle of beads round the right thigh, a *periskelis* round the right leg,

and sandals; from his left arm hangs a *chlamys*; beneath him is a pomegranate fruit; behind, a circular flower; the ground over which he is floating is represented by four parallel rows of dots; the whole is encircled by a wave border and a wreath on a black ground. *H.*

D'Hancarville, iv., Pl. 98. Inghirami, Mon. Etrusc. v., Tav. 22.

1626. SHALLOW, TWO-HANDLED CUP. CCLII. $2\frac{1}{10}$ in. by $7\frac{1}{10}$ in. Design red, white, and yellow, on a black ground; 1. a female head to the left, ornamented with earrings of three drops, *triglèna*, and a double necklace; the hair is radiated over the forehead and partially covered with an embroidered cap, open behind; the tresses which escape at the back are tied with a long string; in front of and behind the head, dots in trefoil; 2. rev. the same; 3. inside the cup, the androgynous Erôs seated on a rock; in his right hand is an open *pyxis*, in his left a parasol, *skiadeion*, and an ivy-leaf; his hair is partially covered with a cap beaded in front and open behind; he wears earrings, a necklace, a shoulder-belt of beads, armlets, a *periskelis* on his left leg, and sandals; above the open *pyxis* three balls arranged in trefoil; under his feet the ground is indicated by three parallel rows of dots; the whole is encircled by a border of the wave pattern and a wreath white on a black ground. *H.*

D'Hancarville, iv., Pl. 69. Inghirami, Mon. Etrusc. v., Tav. 23.

1627. ——— CCLII. 2 in. by $5\frac{8}{10}$ in. Design red, white, and yellow, on a black ground; 1. on either side of the cup a female head to the left, ornamented with earrings and a necklace; her hair is radiated over the forehead and partially covered with an embroidered cap, open behind; 2. inside the cup the androgynous Erôs kneeling to the left, and holding in his right hand an ivy-leaf on a *phiale*, in his left a wreath; his hair is partially covered with a cap beaded over the forehead; he wears earrings, a necklace, a beaded shoulder-belt, armlets, a *periskelis* round the left thigh, another round the leg, and sandals; in front of him a fan, *rhypis*; the whole encircled by the wave pattern and a wreath. *H.*

1628. ——— CXLIV. 4 in. by $10\frac{2}{10}$ in. Design red on a black ground; on either side of the cup two draped male figures, standing, side by side, conversing; from the bad condition of the vase, their heads are obliterated; inside

the cup a horse standing to the left, with a rein hanging from his mouth. *T.*

1629. PYXIS, WITH HANDLES. CCLIII. $6\frac{1}{10}$ in. by $7\frac{1}{2}$ in. Design red, white, and yellow, on a black ground; on the cover, 1. the androgynous Erós seated on a rock to the left, and looking into a mirror held in his right hand; his left hand rests on the rock by his side; his hair is bound with a beaded diadem, gathered into a knot behind and tied at the roots; he wears earrings, a beaded necklace, armlets, a *periskelis* on his left leg, and white sandals; behind the rock, a flower; 2. rev. a female seated to the left on an Ionic capital, and looking into a mirror held in her right hand; in her left hand, which is extended behind her, she holds a wreath; a sash hangs from her left elbow; her hair is partially covered with a cap, beaded over the forehead, and open behind; the long tresses which escape from it at the back are tied at the roots with a long string; she wears earrings, a beaded necklace, armlets, a talaric *chiton* girt at the waist, and white sandals; behind her hangs a sash. *Presented by Miss Auldjo, 1859.*

1630. ——— CCLIII. $3\frac{8}{10}$ in. by $4\frac{2}{10}$ in. Design red on a black ground; two female heads in embroidered caps facing each other; between them a honeysuckle ornament; round the body the wave pattern, black on a red ground. *T.*

1631. ——— CCLIII. $4\frac{2}{10}$ in. by $5\frac{2}{10}$ in. Design red on a black ground; on opposite sides of the cover a female head to the left; the hair of one partially covered with an embroidered cap, open behind; these heads are placed alternately with two honeysuckle ornaments; round the body a wave pattern, red on a black ground. *T.*

1632. ——— CCLIII. $3\frac{8}{10}$ in. by $4\frac{1}{10}$ in. Design red on a black ground; on the opposite sides of the cover a female head to the left, the hair covered with an embroidered cap, from which the hair escapes behind; in front and behind, a flower; these heads are placed alternately with two honeysuckle ornaments. *Sl.*

1633. PYXIS, WITH HANDLES. CCLIII. $4\frac{1}{10}$ in. by $5\frac{1}{10}$ in. Design red on a black ground; on the lid a hare running towards a *cippus*, pursued by two dogs running towards her from opposite directions; on the knob a circular flower; the body encircled by the wave pattern. *T.*

1634. PYXIS, WITH FIVE COMPARTMENTS. CCLIII. $9\frac{1}{10}$ in. by $5\frac{1}{10}$ in. Design red, crimson, and white, on a black ground; round the body a myrtle wreath, white on a black ground; the inside resembles a wheel with four spokes; in the centre is a hollow socket, in which is set a small vase with a cover; from this centre, corresponding with the nave of a wheel, issue four partitions, set at right angles, corresponding with spokes; the spaces between these partitions form four segmental compartments, on each of which is a lid, ornamented with the following figures:— 1. Erôs seated to the left, his right hand advanced, his left hanging down behind; in front of him a tendril; behind, a goose stretching out its neck to feed; he wears a shoulder-belt, a circlet round his left thigh, and white sandals; the seat on which he sits is ornamented with an embattled line between two bands of chequers; purple drapery is thrown over it; 2. Erôs seated to the right, holding out in his left hand a diadem; his right hand drawn back; in front of him a tendril; his long hair is drawn back and gathered into a knot behind, like a woman's; he wears armlets, a circlet round his right thigh, and white sandals; a purple mantle is thrown over his seat, which appears to be a rock; his wings, and those of the figure last described, are picked out with purple on the side of the pinion; 3. a female figure seated to the left, holding out her right hand to a duck, which is flying to meet it; above her right arm hangs a sash; behind her is a tendril; her hair is drawn back into a knot behind; she wears a crimson talaric *chiton*, over which is a *peplos*, embroidered, and with an engrailed and indented border; on her feet are white sandals; she is seated on a square seat, ornamented with a chequered band between two embattled lines; 4. a female figure exactly similar to No. 3; 5, 6. on either side of the little vase in the centre, a female head to the left; the hair gathered under a cap, from which it issues in curls on the temples and cheeks; at the back of No. 1, K incised on the clay; at the back of Nos. 2, 3, Δ;

at the back of No. 4, N; the bottoms of the several compartments to which these lids belong are similarly marked; on each lid has been a bronze ring for lifting it up; the only one remaining is that of No. 2; round the cover four female figures seated on the ground, arranged in pairs; in one group a female figure is seated to the right, holding out both hands to receive a *pyxis* from a female seated in front of her, and who turns half round to the figure behind her, holding out in her right hand an oblong *pyxis*; in her left she holds a chaplet of beads; this figure has her hair radiated and gathered into a knot behind; she wears a necklace, armlets, a talaric *chiton* girt at the waist, a *peplos*, bordered and embroidered, and sandals; the upper part of her body has been repainted; on the *pyxis* is a black horizontal line between four dots; below it is a small object resembling a sepulchral *stèle*; above it a ball, and above the left wrist of this figure another ball; the seated figure first described leans forward, resting her right elbow on her left knee; her hair is covered with an embroidered cap; over her forehead is an *ampyx* (?); she wears a beaded necklace, armlets, an embroidered talaric *chiton* girt at the waist, an embroidered *peplos*, bordered with an engrailed stripe, and sandals; on the opposite side of the cover another similar pair; one of these figures is seated to the left, holding out in her left hand a *phiale* full of fruit; in front of her is seated another figure, half turned back towards her companion, and holding out to her a *phiale* of fruits with her right hand, while with her left she holds a wreath; this figure has her hair radiated and gathered into a knot behind; she wears a necklace, armlets, a talaric *chiton*, a bordered *peplos* thrown over her lower limbs, and sandals; the upper part of this figure is retouched; above her *phiale* a ball, and above her left hand another ball; the figure seated behind her has her hair partially covered with a cap radiated over the forehead and open behind; she wears a necklace, a talaric *chiton*, a *peplos* with an engrailed border, and sandals; these two groups are separated by a tendril on each side of the cover. S. R.

1635. PYXIS, WITH HANDLES. CCLIII. $6\frac{1}{10}$ in. by $7\frac{1}{10}$ in. The cover encircled by the wave pattern, black on a red ground; from the centre of the cover rises a knob, on which is a double honeysuckle ornament encircled by the wave

pattern; round the knob is a row of pendant ornaments, and a wreath of honeysuckle; the body is encircled by a red band marked with a row of parallel vertical lines painted black; the inside is shaped like a wheel, being divided into four compartments—two red and two white—with a central socket; inside the cover, in cursive characters, *ταφος εστιν δευτερος*, "It is the second interment;" on the bottom of the foot, *φιλε Σεργιε εμ[ε χ]αιρε*.

1636. COVER OF A PYXIS. $2\frac{1}{10}$ in. by $7\frac{1}{10}$ in. Design red on a black ground; Erös flying to the right, looking back with his arm extended towards a female figure on the opposite side of the cover, who runs towards him, looking back to the left with outstretched arms; she wears a diadem and a talaric *chiton*; in front of her a flower; on the ground below Erös, another flower; the long hair of Erös is drawn back, like a woman's, into a knot behind. *H.*

1637. ———— $1\frac{1}{10}$ in. by $3\frac{1}{10}$ in. Design red and white on a black ground; on opposite sides of the cover a female head to the left, ornamented with earrings and a necklace; the hair covered with an embroidered cap, open behind; in front of each head a flower; two honeysuckle ornaments are placed alternately with the two heads, so as to divide the cover into four compartments.

1638. ———— 3 in. by $5\frac{2}{10}$ in. Design red and white on a black ground; on opposite sides of the cover a female head, ornamented with earrings and a necklace; the hair partially covered with a cap radiated over the forehead, embroidered and open behind; behind, and in front of each head, a flower.

1639. ———— $2\frac{1}{2}$ in. by $4\frac{1}{2}$ in. Design red and white on a black ground; on opposite sides of the cover a female head to the left, ornamented with earrings and a necklace, the hair radiated over the forehead and partially covered with a cap, open behind and tied with a long diadem; the long tresses which escape at the back are tied with a string behind, in front of each head a flower; two honeysuckle ornaments are placed alternately with the two heads, so as to divide the cover into four compartments.

1640. COVER OF A PYXIS. $2\frac{1}{10}$ in. by $4\frac{1}{2}$ in. Design red and white on a black ground; on opposite sides of the cover a female head ornamented with earrings and a necklace, the hair radiated over the forehead and partially covered with an embroidered coif, open behind; the tresses which escape at the back being tied with a long diadem; behind and in front of each head, a flower; two honeysuckle ornaments are placed alternately with the two heads, so as to divide the cover into four compartments. *T.*

1641. ——— $1\frac{1}{2}$ in. by $4\frac{1}{10}$ in. Design a wreath of ivy, red on a black ground, encircling a central knob, on which are concentric circles, black on a red ground; round the rim a row of parallel vertical lines, white on a black ground.

1642. TWO-HANDLED PYXIS, WITH COVER. CCLIV. $5\frac{1}{10}$ in. by $4\frac{1}{10}$ in. Design red and white on a black ground; 1. the androgynous Erôs seated on a rock to the right; in his right hand he holds out a string, in his left a *phiale* full of fruit; he wears a wreath, a necklace, a beaded shoulder-belt, armlets, *periskelides*, and shoes; 2. rev. Aphroditê (?) seated on an *okladias* to the right, and looking back to the left; in her right hand, which is advanced behind her, she holds a wreath, in her left a *phiale* full of fruit, and a string for a wreath; her hair is partially covered with a cap, open behind; over her forehead is a radiated diadem, of which the long end hangs down to her bosom; she wears a necklace, a beaded shoulder-belt, armlets, and a *peplos*, which covers her body as high as the hips; round the cover an ivy wreath. *T.*

1643. PYXIS. CCLV. $6\frac{6}{10}$ in. by $6\frac{1}{2}$ in. Design red and white on a black ground; 1. a female head to the left, ornamented with earrings and a necklace; the hair is radiated over the forehead and covered with an embroidered cap; 2. rev. the same repeated; on the cover a wreath of ivy-leaves, red and white, with incised lines, on a black ground.

1644. HÊMITOMOS. CCLVI. $4\frac{9}{10}$ in. Design red and white on a black ground; on the cover, a female head to the left, ornamented with earrings and a necklace; the hair is radiated over the forehead, and covered with a beaded and embroidered cap; in front of the head a flower; round the body of the vase a myrtle wreath. *Presented by Miss Auldjo, 1859.*

1645. DEEP TWO-HANDLED CUP. CLXVIII. $3\frac{1}{10}$ in. by $5\frac{1}{10}$ in. Design red with accessories in white on a black ground: 1. Heraklēs? bearded, and wearing a wreath, walking to the right, holding in his left hand a torch, and drawing back his right arm behind his head; on his left arm a *chlamys*; on either side a youthful male figure, their heads looking round at him, their bodies half turned away; they are beardless and wear wreaths; a *chlamys* hangs from their arms: 2. rev. the same subject slightly varied; the two youthful figures each raise the right hand as if in salutation; inside the mouth an ivy wreath, red and white on a black ground.

1646. TWO-HANDLED CUP. CCLVI: $2\frac{1}{2}$ in. by $4\frac{1}{2}$ in. Design red with accessories in white on a black ground; on either side a female head to the right, ornamented with earrings, the hair, covered with an embroidered cap, radiated over the forehead. *T*.

1647. ——— CCLVI*: $2\frac{1}{10}$ in. by $3\frac{1}{10}$ in. Design red and white on a black ground; on either side a female head, to the left, ornamented with earrings and a necklace; the hair is radiated over the forehead, and partially covered with a cap open behind; the tresses which escape from it at the back are tied at the roots with a string.

1648. ——— CCLVI*: $2\frac{1}{10}$ in. by $3\frac{1}{10}$ in. Design red and white on a black ground: 1. the androgynous Erōs kneeling to the left on his left knee, and holding out in his right hand a basket full of fruits; his hair is radiated over the forehead, and partially covered with a cap open behind; he wears earrings, a necklace, armlets, and sandals: 2. rev. a female head to the left, ornamented with earrings and a necklace; the hair radiated over the forehead, and partially covered with a cap open behind; in front of her head a flower.

1649. PINAX. XCVII. $1\frac{1}{10}$ in. by $6\frac{1}{10}$ in. Design red and white on a black ground; a female head to the left, in front of which is a hand holding up a mirror; the head is ornamented with earrings of three drops; the hair is radiated over the forehead, and partially covered with a cap open behind; behind the head a laurel-branch; the whole placed on a horizontal red band ornamented with a zigzag line.

1650. PINAX. XCIV. $1\frac{6}{10}$ in. by $7\frac{8}{10}$ in. Design red and white on a black ground; a female head to the left, ornamented with snake earrings, *opheis*, from which hang three pendants, and a double necklace; the hair is radiated over the forehead, and partially covered with an embroidered cap; in front a variety of the honeysuckle; the whole encircled by the wave pattern.

1651. PINAX WITH REBATED LIP. CCLVII. $3\frac{4}{10}$ in. by 1 ft. $3\frac{2}{10}$ in. Design red on a black ground; on the inside four fish, a red mullet, a kind of sea bream (the *mænis* of Aristotle?), a torpedo, and a cuttlefish (*octopus*), the beak of which is separately represented; the whole encircled by a wave border; round the rebated lip a laurel wreath.

1652. ——— CCLVII. $2\frac{1}{2}$ in. by 11 in. Design red and white on a black ground; on the inside three fish—a sea perch, a rock fish (*labrus mixtus*), and a cuttlefish (*sepia*) with long feelers, one of which a shrimp is touching with his feelers; above the perch another shrimp; the whole encircled by a red band spotted with black; round the rebated edge a laurel wreath.

1653. ——— CCLVII. $1\frac{2}{10}$ in. by $8\frac{8}{10}$ in. Design red with accessories in white on a black ground; three fish—a torpedo, and two *sargus*; the rebated edge encircled by a wave border.

1654. ——— CCLVII. $2\frac{4}{10}$ in. by $8\frac{8}{10}$ in. Design red with accessories in white on a black ground; three sea breams; the rebated edge encircled by the wave pattern. *H*.

1655. ——— CCLV. 2 in. by $7\frac{1}{10}$ in. Design red with accessories in white on a black ground; two *crenilabrus rostratus*, and a torpedo; the rebated edge encircled by the wave pattern. *T*.

1656. ——— CCLVII. $1\frac{8}{10}$ in. by $7\frac{7}{10}$ in. Design red with accessories in white on a black ground; a sea perch, a *sargus*, and a torpedo; the rebated edge encircled by the wave pattern. *T*.

1657. PINAX WITH REBATED EDGE. CCLVII. $1\frac{1}{2}$ in. by

5 $\frac{9}{10}$ in. Design red with accessories in white on a black ground; a sea perch, a *sargus*, and a torpedo.

1658. KANTHAROS. CCLVIII. 8 in. by 4 $\frac{3}{10}$ in. Design red, white, and yellow on a black ground: 1. the androgynous Erôs running to the left, holding in his right hand a bunch of grapes, in his left a wreath; his hair is beaded over the forehead, and partially covered with a cap open behind; the tresses which escape at the back of the head are tied with a string; he wears earrings, a necklace, a double beaded shoulder-belt, a *periskelis* round the left thigh, and sandals: 2. rev. between two Ionic columns a female figure holding in her right hand a mirror, in her left a ball; her hair is beaded over the forehead and partially covered with a cap open behind; the tresses escaping at the back of the head are tied with a string; she wears earrings, a necklace, armlets, a talaric *chiton*, and sandals.

1659. ——— CCLVIII. 7 $\frac{3}{10}$ in. by 3 $\frac{6}{10}$ in. Design red, white, and yellow on a black ground: 1. the Dionysiac Erôs to the right, kneeling on his right knee, and looking back; his hair is radiated over the forehead, and partially covered by an embroidered cap open behind; he wears earrings, a necklace, armlets, a beaded shoulder-belt, and circle round the right thigh, and a *periskelis* on the left leg; in his right hand he holds a bunch of grapes, in his left a large *phiale* full of fruit, from which hangs a wreath; behind him a sash hanging up: 2. rev. Aphroditê seated on a rock, and looking back to the left; in her right hand she holds a mirror, in her left a *phiale*, in which is an ivy branch; her hair is partially covered with a cap open behind; she wears a necklace, armlets, a talaric *chiton* girt at the waist, and sandals; on either side of her hangs a sash; above the one in front a bunch of grapes. *H.*

D'Hancarville, III, Pl. 124.

1660. ——— CCLVIII. 5 $\frac{9}{10}$ in. by 3 $\frac{3}{10}$ in. Design red, white, and yellow on a black ground: 1. between two Ionic columns a female head, to the left, ornamented with earrings and a necklace; the hair is radiated over the forehead, and partially covered with an embroidered cap; in front an ivy-leaf: 2. rev. the same repeated; at their upper junctures the handles terminate in bearded heads in relief. *Naples. T. B.*

1661. KANTHAROS. CCLVIII. 7 in. by 4 in. Design red, white, and yellow on a black ground: 1. between two columns a female head, to the left, ornamented with earrings and a necklace; the hair is radiated over the forehead, and partially covered with an embroidered cap open at the back of the head; under the chin an ivy-leaf: 2. rev. the same repeated; at their upper junctures the handles terminate in heads in relief. *H.*

1662. PHIALÊ OMPHALÔTOS. CCLIX. $2\frac{1}{10}$ in. by $8\frac{2}{10}$ in. In the centre of the inside a boss or *omphalos* raised from below, so as to form a corresponding cavity in the bottom outside. The vase was carried by the insertion of two fingers in this cavity, and by placing the thumb on the rim; the clay inside this cavity is twisted as if to imitate the spiral folds and wrinkles of the human navel, *omphalos*; the design is painted black on a red ground: 1. outside the cup a wreath of laurel leaves: 2. rev. inside, a wreath of strawberry leaves and branches; on the *omphalos*, inside, two concentric circles, with an outer circle of rays.

Dur. No. 1102.

1663. ASKOS. CLXV. $5\frac{2}{10}$ in. Design red on a black ground: 1. a female head to the left, opposite to which is a panther with his left fore-paw raised in a sportive attitude; the female head is covered with an embroidered veil, *kakuptra*: 2. rev. the same repeated.

1664. ——— CLXVI. $2\frac{7}{10}$ in. Design red and white on a black ground: two female heads facing each other, ornamented with earrings and necklaces; each wears an embroidered cap with a radiated *ampyx* over the forehead. *T.*

1665. ——— CLXVI. $2\frac{2}{10}$ in. Design red, white, and yellow on a black ground; a panther playing, in the field flowers; the upper surface of the vase is pierced in the centre with a strainer of five holes, round which is a circular ridge; the spout is formed of a lion's head in relief. *H.*

D'Hancarville, III, Pl. 89.

1666. ARYBALLOS. 3 in. This vase has a circular body, out of the centre of which a narrow neck rises abruptly; the mouth having been broken off, it is uncertain what the original form was. Design red, white, and yellow on a black ground; a female figure half reclining on the ground,

and looking to the left; in her right hand she holds a *phiale*, in her left a mirror; she wears a cap open behind, and a talaric *chiton* girt at the waist; before her a sash.

1667. OINOCHOË. CCLX. $8\frac{7}{10}$ in. Design ash coloured on a black ground: 1. on the neck a female figure moving to the left, and looking back; she holds in her right hand a wreath, in her left a flower (?); she wears a cap, a talaric *chiton*, and a *peplos*: 2. on the body a panther and a fox at play, face to face; in the field an ivy-leaf and a ball; at its upper juncture the handle is stamped with three honeysuckle ornaments and seven marks of a conical form. *H.*

D'Hancarville, II., Pl. 107.

1668. ——— CCLXI. $6\frac{7}{10}$ in. Design red on a black ground; a curly-haired spaniel standing to the left; in front a laurel branch.

Dur. No. 888.

1669. COVER OF A PYXIS. $4\frac{3}{10}$ in. by $7\frac{6}{10}$ in. Design red on a black ground, very rudely drawn; on opposite sides of the cover a female head ornamented with a necklace; the hair is radiated over the forehead, and partially covered with an embroidered cap open behind; in front and behind, flowers, and in front of one of the heads an object resembling a *sistrum*; two honeysuckle ornaments, *anthemia*, are placed alternately with the two heads, so as to divide the cover into four compartments; the cover is encircled round the lip by the wave pattern; it is surmounted by a knob, on which is a cross *fleurée*.

1670. COVER OF A VASE. $9\frac{1}{2}$ in. by $2\frac{3}{10}$ in. Design red on a black ground; on one side a Gryphon confronted with a female head to the left; on the other side a female head to the left, facing which are two Gryphons, one behind the other; both female heads are covered with a cap, over which is drawn a veil, *kalyptra*, embroidered and fringed; the Gryphons are advancing with their left fore-paws raised; in the field a flower.

1671. ——— $5\frac{4}{10}$ in. by $4\frac{8}{10}$ in. Design red on a black ground; on either side, alternately with two fan-shaped flowers, *anthemia*, a female head to the left, ornamented with earrings and a necklace; the hair radiated over the forehead, and partially covered with a cap open behind.

1672. AMPHORA. LXXXIV. $4\frac{3}{10}$ in. Design red on a black ground: 1. a female head to the left, the hair

radiated over the forehead and partially covered with an embroidered cap open behind: 2. rev. a honeysuckle ornament, *anthemion*.

1673. AMPHORA. CXXXVI. $6\frac{1}{10}$ in. Design red on a black ground; 1. a grotesque figure with a dwarf's body terminating in the tail and legs of a bird; the nose and mouth projecting like those of an animal; the hair rough and staring, and surmounted by a crest like a cock's; the body has arms and hands held out in front: 2. rev. swan to the left. *Calabria*.

1674. ——— cv.* 1 ft. $9\frac{1}{2}$ in. Design pale red on a black ground: 1. the Judgment of Paris; on the left Hermès seated on the side of Mount Ida, below him a greyhound couching; on the right Hêra and Aphroditê advancing towards him on lower ground; Hermès raises his right hand as if he were addressing Hêra; in his left he holds a *caduceus*; his hair is in ringlets; he wears a *petasos*, a *chlamys* fastened round the neck by a *peronê*, and *endromides*; Hêra stands facing Hermès; in her right hand she holds out a *phiale* towards him, with her left she draws forward her veil, *kaluptra*; her head is crowned with a *stephanos*, ornamented with the honeysuckle pattern, *anthemion*; her hair falls from underneath this in long tresses on her neck; she wears a necklace, armlets, a bordered and embroidered veil, *kaluptra*, a talaric *chiton* drawn over the girdle, over which a *diploidion*, fastened on the shoulders by studs, falls to the waist in front, and behind nearly to the knees; both the *chiton* and the *diploidion* are bordered; on her feet are sandals; Aphroditê advances behind her, holding up in her right hand a double branch of myrtle; she wears a necklace, armlets, a talaric *chiton* falling over the girdle, and sandals; an embroidered and bordered garment hangs from her shoulders down the back nearly to the knee; her *chiton* is bordered and has a stripe, *paruphê*, down the side; the face, left hand, and drapery of Hêra, and the drapery and left hand of Aphroditê have been repainted: 2. rev. three youthful male figures standing conversing; all three are beardless, and are enveloped in bordered mantles; the central figure faces the one on the right, and raises his left hand from out of his drapery, as if addressing him; the figure on the left also faces the right; he wears sandals; in front of him a *stêlē*; above it hangs a spotted object, probably a flute case, *sybênê*, made of panther's skin.

1675. PANATHENAIC AMPHORA WITH POINTED BASE. CXXXVI.* 1 ft. 3 $\frac{9}{10}$ in. Wants the stand for the foot. Design pale red on a black ground: 1. on the left stands a male figure, bearded and draped, leaning on a staff; his hair is bound with a diadem; opposite to him a female figure holding out to him a *kalathos*; her hair is gathered under a net, *kekryphalos*, and bound with a diadem, of which the long ends hang down her back; she wears a talaric *chiton* with sleeves and a *peplos*: 2. rev. two youthful male figures standing, conversing; they are beardless; their hair is bound with a diadem; the one on the right wears a mantle, which leaves his right shoulder and arm uncovered; he advances his right hand, as if speaking; his companion has his body and both hands enveloped in his mantle; both arms are advanced so that the drapery protrudes at a right angle to the body, his right arm on a level with the shoulder, his left on a level with the waist.

1676. VASE WITH TWO HANDLES. CCLXII. 2 $\frac{1}{10}$ in. Design red on a black ground: 1. a female head, profile to the left, the hair partially covered by a cap, open behind: 2. rev. the same subject, somewhat repainted. T.

1677. VASE WITH FOUR HANDLES. CCLXIII. 1 ft. 7 $\frac{6}{10}$ in. Design red and white on a black ground: 1. Aktaiôn devoured by his hounds; in the centre of the scene, Aktaiôn kneeling on his left knee on a flowery bank; on the left, a hound has seized his right breast, another his right thigh; a third hound, on the right, seizes his left thigh, behind which, on higher ground, is another hound about to spring at his throat; on this side are three more hounds, one standing near Aktaiôn, snuffing at his left elbow, and on the extreme right, behind a tree, one seated, the other springing forward; on the extreme left, Artemis stands, holding out the forefinger of her right hand, as if urging on the hounds; her left hand rests on a spear; at her left side stands a hound; Aktaiôn has stag's horns and ears growing out of his forehead; he is beardless, and has long hair flowing down his neck; a *chlamys* with a black engrailed border hangs down his back and over his left arm; it is fastened over the breast with a circular brooch, *peroné*; he wears buskins, *endromides*; with his right hand he raises a sword over his head, to strike the foremost hound on the right; streams of blood flow from the wounds in his right breast and thighs;

Artemis has her hair partially covered by an embroidered cap, open behind; the long tresses at the back of her head are gathered into a top-knot; she wears a necklace, buskins, *endromides*, and a *chiton*, reaching to the knees, over which is a fawn's skin, *nebris*, girt at the waist and reaching to the hips; traces of illegible letters appear in front of and behind Artemis; the scene takes place on the side of a flowery bank; ivy grows round the tree: 2. rev. in the centre of the scene a youthful warrior seated, turned to the right; he is beardless, and wears a conical crested helmet, *endromides*, and a *chlamys*, fastened on his breast by a circular brooch, *peroné*, and hanging down his back; his right hand rests on a spear, held perpendicularly, the point upwards; his left hand rests on his left knee; he is seated on rocks picked out with patches of white; before him, on the right, stands a youthful male figure, holding out to him in his right hand a sword in its sheath; in his left he holds a spear sloped; a *petasos* hangs at his back; he wears a *chlamys*, fastened by a circular brooch, *peroné*, on the breast, and hanging down his back; behind him, on the extreme right, is a youthful male figure, seated on a cube, and resting his left elbow on a *stélé* in an attitude of repose; his right arm is thrown back to support his head; he is beardless, and has long hair flowing down to his shoulders; a *chlamys*, fastened on his breast by a *peroné*, falls down his back and over the seat; he looks towards the central figure; beyond him is a hound springing up to his face to be caressed; above hangs an Argolic buckler; he looks towards the centre of the scene; on the extreme left a youthful warrior stands nearly facing a female figure, who looks towards him, having her back to the seated warrior in the centre; her hair is confined under a cap; she wears earrings, a necklace, armlets, a talaric *chiton*, and a *peplos* hanging over the left shoulder; in her right hand she holds out a mirror towards the male figure facing her; in her left she holds a *phialé* containing fruits; the youthful warrior on the extreme left is beardless; he wears a diadem and *endromides*; a *chlamys*, fastened by a *peroné*, hangs down his back; his right hand rests on two spears held point upwards; his left on an Argolic buckler, set edgewise; the *chlamydes* and *peplos* of the figures in this scene are bordered: 3. round the body of the vase a frieze representing nine male and female figures in rapid movement: on the obverse is, on the

extreme left, a female figure running to the left, but looking back towards a youthful male figure, who advances towards her, and who is followed by a female figure moving rapidly from right to left; behind this last-named figure, on the extreme right, a youthful male figure stands, looking in the same direction, whom a female figure, placed under the handle of the vase, follows rapidly; the female figure on the extreme left, already described, holds out in her right hand a myrtle wreath towards a youthful male figure advancing towards her from the left; she looks back towards the youth who follows her, holding out towards him a *phiale* with fruits; her hair is bound with a beaded *sphendoné*; she wears a necklace, armlets, sandals, a talaric *chiton*, girt at the waist and striped down the side, and a small mantle edged with black; the youthful male figure, to whom she looks back, advances towards her his right hand, holding in his left a stick; he is beardless; his hair is bound with a diadem and a myrtle wreath, which is nearly effaced; he wears a bordered *chlamys*, hanging from the shoulders, and sandals; his left leg has been repainted; the female figure advancing rapidly behind him holds out in her right hand a mirror; her hair is covered with an embroidered cap, and ornamented over the forehead with an *ampyx*; she wears a necklace, armlets, a talaric *chiton*, and a bordered *peplos*, which is wound round the lower part of the body and the left shoulder, her left arm and hand being enveloped in it; the youthful male figure behind her is beardless; he wears a diadem and myrtle wreath, a bordered mantle wrapped round his body, and sandals; his right forearm and hand have been repainted; the female figure advancing behind him from the right has her hair partially concealed by a cap, open behind; she wears a necklace, armlets, a small *peplos* thrown over her shoulders and extended arms, sandals, and a talaric *chiton*, striped down the side and girt at the waist; the head and right arm of this figure have been repainted: on the reverse of the vase are two male and three female figures, advancing rapidly from left to right towards the figures already described; the first of these is a male figure, on the extreme right, advancing to receive in his right hand a myrtle wreath held out to him by a female figure already described; the male figure is beardless, and has long hair, bound with a diadem; he wears a bordered *chlamys* hanging from his arms, and sandals; in his left hand is a *situla*,

ornamented round the body with an ivy wreath; he advances his right leg with a stride; behind him follows a winged Nikê, holding out in her right hand a myrtle wreath, in her left a *phiale*; her hair is partially covered with an embroidered cap, radiated over the forehead and open behind; behind her follows a female figure, holding in her left hand a stick sloped over her left shoulder, in her right, which is drawn back, an embroidered sash; her cap is similar to that of Nikê; behind her follows a winged male figure, perhaps Erôs; he is beardless and naked; in his left hand is a *phiale* full of fruit; his left leg and thigh are repainted; he looks back, stretching out his right hand to a female figure on the extreme left, who follows him, holding in her left hand a flat basket, in her right a *situla* inlaid with a floral pattern; she wears an embroidered cap, open behind; all the female figures in this row have their hair gathered into a knot behind, and wear necklaces, armlets, talaric *chitons*, bordered and girt at the waist, and sandals. P.

Cat. Pourtalés, No. 203. Panofka, Cab. Pourtalés, Pl. xxi. Laborde, Collection Lamberg, II., p. 37, Vignette xi. Lenormant et De Witte, Mon. Céram. II. Pl. 103.

VASES WITH RED OR BLACK FIGURES OF ETRUSCAN OR BARBAROUS FABRIC.

1678. PHIALÊ. CCXII. 2 in. by $7\frac{2}{10}$ in. Design red on a black ground; the high lights picked out with white, the shadows rendered by hatched lines; Ganymêdês? seated on a rock, over which is thrown his *chlamys*; he bends forward, resting his left elbow on his knee, and looks upwards to the left, resting his head upon his left hand; his right arm rests on his right knee; in his right hand two spears; his feet are crossed; behind his back stands a greyhound, which looks up at his face; round its neck is a collar. Presented by Chambers Hall, Esq., 1855.

1679. KRATÊR WITH COLUMNAR HANDLES. CIV. 1 ft. $4\frac{2}{10}$ in. by $12\frac{2}{10}$ in. Design red on a black ground: the drawing is peculiar, as if executed by an Etruscan artist in imitation of the fine style; 1. Erôs, Himeros, Marsyas, Aphroditê, and a Satyriskos; in the centre, Aphroditê seated in a chair, looking to the right; she raises her left hand to her head, as if drawing forward a veil; in her right she holds

a small jar, such as may have contained unguents; her hair hangs down her back in a mass behind; she wears a necklace, armlets, a talaric *chiton* with looped-up sleeves, a bordered *peplos* thrown over her lower limbs, and boots fastened round the ankles; her chair is ornamented under the seat with a honeysuckle ornament, *anthemion*, and is placed on a base supported by two legs, which rest on a plinth; the base is richly decorated with lotus flowers, alternate with circular flowers; the plinth has an ornament composed of intersecting pointed and round arches, probably a variety of the egg-moulding; the jar which Aphrodité holds in her hand is painted black, with three rings, black on a red ground, on the shoulder; in front of the goddess, Erôs advances towards her; in his right hand he holds out towards her a wreath or a lyre (?), pointing the forefinger of his left hand at her, as if speaking; below him a Satyriskos looking up at Aphrodité with arms outstretched as if in surprise; his head appears a little above the level of the base on which the chair rests; his body is cut off at the bottom of the picture, above the knee; on the left, behind Aphrodité, another winged Love, Himeros (?), flies towards her, holding out both hands; below his arms a wreath; on the edge of the base below, Marsyas is seated, back to back with Aphrodité; he is playing on the double flute; a youthful Satyr, probably Olympos, is seated on a rock facing him, and stretches out his hands, as if to take the flutes from him; the Aphrodité and many parts of this composition appear to have been repainted; 2. rev. a youthful Satyr and a Mænad; on the left a building represented by an architrave supported by a Tuscan column; the Mænad looks back towards the column; she moves to the right, stretching out both arms with a movement of surprise; her hair falls down her neck; she wears a bordered talaric *chiton*, over which is a *diploidion*, girt at the waist and falling to the hips; the Satyr looks round in the same direction as the Mænad, raising both hands with a movement of surprise; in his right hand he holds up a small piece of bordered drapery, perhaps a *kakyptra* or veil; he is beardless, and has a goat's ears and tail; the capital and abacus of the column are each studded with a row of black dots. *Populonia*?

Dur. No. 43. Gerhard, Trinkschalen d. k. Mus. zu Berlin. Pl. C. fig. 10.

1680. PSYKTÊR WITH COVER. CCLXIV. 1 ft. $7\frac{3}{10}$ in.
Design red, white, and yellow on a black ground; two
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charioteers drive *quadrigæ* at speed, one on each side of the vase; they wear white Phrygian caps, with lappets hanging down the neck and back, and talaric *chitons*, girt at the waist; they lean very much forward, holding in their right hands the reins, the ends of which appear to be passed round their waists and knotted together at their backs; behind each charioteer a star within a crescent; the alternate horses are white, the other pair bay; over the horses of one *quadriga* is an oval object, ornamented with three vertical, parallel stripes; under their feet a similar object, and a smaller one with two stripes; in front of the horses of both *quadrigæ* a *meta*, or goal; and over their backs, in one group, a star within a crescent; the body of both chariots is solid, the *antygæ* and the spokes of the wheels painted white; in the group with the star over the backs of the horses, the charioteer and upper part of the chariot are repainted; on the shoulder a spout in the form of a lion's head, between two youthful male heads to the front; they both wear white wreaths over the forehead, and are slightly bearded; their heads incline slightly towards each other. *Basilicata*.

Dur. No. 692.

1681. AMPHORA. CLV. 1 ft. $1\frac{8}{10}$ in. Design red and white on a black ground; the drawing very careless, and probably the work of an Etruscan artist; 1. a horseman galloping to the right; Erôs advances to meet him, holding out in his right hand a wreath, in his left a sash; below, a winged female figure, sitting half reclined on the ground; with her right hand she raises a pomegranate fruit towards her face; she is naked; her hair is dishevelled; the *pubes* and parts of generation are indicated as in Etruscan art; she wears a necklace and armlets above and below the elbow; the upper armlet on her left arm is studded with three large jewels; the horseman is beardless, his *chlamys*, fastened by a *peroné* over his breast, flies behind; his horse wears two ornamental collars, one on the shoulder, the other half-way up the neck; each is formed of a single row of tile-shaped plates, placed side by side, like the egg-moulding; in the centre of each plate a black spot; round the neck of Erôs is a *bullæ*, suspended from a collar; the flesh of the female figure is painted white; 2. rev. Pan, a Satyr, and two other figures; in the upper part of the scene a female figure, naked and winged; she is seated on a

rock, and in her left hand holds a laurel branch, advancing her right towards another figure, who appears to be climbing up the side of the rock before her; this second figure has the hair falling in long tresses, and wreathed with laurel, and wears a talaric *chiton* with sleeves, over which a *peplos* is twisted; in the right hand is a laurel branch; the flesh of this figure being painted white, and the right arm being ornamented with an armlet, we may consider it female, though the general type is that of Apollo; round the neck are two collars, similar to those on the horse of the obverse, which have been already described; the sleeve is bordered with the same ornament, and looped up at the side with circular clasps, *peronæ*, each represented by a white spot within a red circle; the *chiton* is ornamented with rings clustered in trefoil; the winged female figure wears a *bulla*, hanging from a collar, and, on the right arm, an armlet above and also below the elbow; below are Pan and a Satyr, seated opposite each other on rocks; on the left is Pan, represented as a youthful hunter, with goat's horns on his forehead; he is beardless; his hair flows in long ringlets; on his neck are suspended three black *bullæ*; in his right hand is a branch, in his left a pair of *krotala*; he is looking up at the draped figure above; the Satyr, seated opposite to him, is bearded, with goat's ears and tail; in his left hand he holds his *thyrsus*; his right rests on his right knee; he is looking out from the scene.

Dur. No. 429, where this vase is said to be from *Vulci*, but the style seems rather that of *Orbitello*.

1682. AMPHORA. CLV. 12 $\frac{2}{10}$ in. Design pale red on a black ground, with accessories in white; the drawing very coarse, and probably the work of an Etruscan artist; 1. a youthful male figure seated on a rock and turned to the left; his right hand rests on a sword in its scabbard, placed across his knees, his left on a rock beside him; he is beardless; on his feet are *endromides*; he is otherwise naked; his *chlamys* is spread on the rock beneath him; in front stands a winged female figure, resting her left hand on the right shoulder of the youth, and holding up a torch (?) in her right hand; she wears a necklace, armlets, and a talaric *chiton* girt at the waist; this figure may represent an Etruscan *Kêr* or *Lasa*; 2. rev. the Etruscan *Charun* represented as a naked bearded male figure, brandishing in his right hand a hammer, with which he is about to strike a

prostrate male figure, whom he grasps by the right wrist with his left hand, having just tripped him up; the prostrate figure is naked and bearded; he is bald, and wears a white wreath on the forehead; he extends his right hand towards his foe, with a supplicating gesture; above him a cross, between the limbs of which are crescents with stars; both figures are ithyphallic.

Probably from *Orbitello*.

1683. AMPHORA. CLV. $12\frac{3}{16}$ in. Design red, white, and yellow on a black ground; the drawing very coarse, and probably the work of an Etruscan or barbarous artist; 1. Seilēnos and a Mænad moving in opposite directions; Seilēnos is partially bald; round his neck is knotted a *pardalis*, which hangs down his back; he wears shoes; he is moving to the left, and looks back towards the Mænad, holding up his right hand; the female figure wears shoes and an engrailed *peplos*, which she is drawing round the lower half of her body with her left hand, while her right hand is raised towards the Seilēnos; her hair is drawn back into a knot behind; the *pardalis* and shoes of both figures are painted white; 2. rev. Victory moving rapidly to the left, her right foot advanced; her arms hanging down; she wears a talaric *chiton* girt at the waist; her hair is drawn back into a knot behind. *Orbitello*.

1684. ——— CLVI. $12\frac{3}{16}$ in. Design red on a black ground, rudely drawn; on the right, a male beardless figure standing to the front, but looking to the left; in his left hand he holds a hoe; his right hand is extended towards a female figure, of whom the upper half only is visible above the ground, and who extends her right hand towards the male figure, looking up at him; her head is bound with a coif, open behind; she wears a *peplos*; the male figure wears a conical hat, or helmet, and a *chlamys* fastened on the centre of his breast and hanging down behind; on the right, a bearded figure, standing to the front, his head turned to the right; in his right hand is a staff, his left is enveloped in his mantle; he looks away from the other group towards a Canopic jar, which terminates in a female head, and rests on a plinth. The scene is carried nearly round the vase; below the figures is a band divided into lozenges by intersecting black zigzags; in the centre of each lozenge is a black spot;

the feet of the male figure with the hoe sink below this band nearly up to the calf. *P.*

Cat. Pourt. No. 335. R. Rochette, Mon. Inéd. Odyss. lxiv, pp. 62, 70. Panofka, Cab. Pourtalès, Pl. xxii, pp. 72-3.

1685. KRATÊR WITH COLUMNAR HANDLES. CCXIII. 1 ft. $1\frac{5}{16}$ in. by 9 in. Design pale red on a black ground; 1. a boyish athlete, advancing rapidly to the left; each hand is raised, and holds a sash, *tainia*, gathered into a loop; he is beardless and infibulated; 2. rev. the same subject repeated; round the neck a broad band of lozenge pattern, black on a pale ground, on each lozenge a cross; the handles at their lower insertion are reverted in opposite directions. *Orbitello.*

1686. ——— CCXIII. $12\frac{3}{16}$ in. by $9\frac{5}{16}$ in. Design red on a black ground; the rudeness of the drawing, and the unusual coarseness and clumsiness of the ware, make it probable that this vase was the product of one of the barbarous indigenous tribes of Southern Italy; 1. Perseus receiving the *harpê* and winged *endromides* from one of the Nymphs; he is bearded, and stands before her armed with a spear and an Argolic buckler with the device of a Gorgon's face; he wears a tall erect *kyrbasia*, and a bordered *chiton* reaching to the knees; the Nymph stands before him, holding out the *harpê* in its sheath, round which is a spiral black line; the *endromides*, which are large heavy boots, hang by the bootlace from her left hand; she wears a talaric *chiton* and a *peplos* wrapped round her lower limbs; behind Perseus is another Nymph offering him in a *phiale* wine from the *oinochoë* in her left hand; her hair is covered with an embroidered cap; she wears a talaric *chiton*, over which falls an upper fold or garment as low as the waist, and another as low as the hips; 2. rev. two female figures, their heads veiled with the *peplos*, standing, one on each side of three sepulchral *stêlæ*, on each of which is a vase; on the one on the left is a *hydria*, on the central *stêlê* a Panathenaic *amphora*; on the right is a large *kratêr*, on which are depicted two draped figures joining hands; round the lip of the vase, on the obverse, is a frieze of animals very rudely painted in black on a red ground; on the left two lions rushing at each other; between, a stag; on the right, two lions rushing at each other; between, a bull. *T.*

1687. KRATÊR. CCXIV. $12\frac{5}{16}$ in. by $12\frac{5}{16}$ in. Design

red on a black ground, rudely drawn, as if the work of some barbarous hand; 1. on the right stands Pallas Athênê, holding in her right hand a club; before her stands Hêraklê's, holding up in his arms a Centaur, whom he has raised completely from the ground, and whose head is thrown back over his shoulder; Pallas Athênê is armed with a helmet, a spear held in her left hand, and an Argolic buckler which rests against her spear; her helmet is crested, and ornamented on the *epikranon* with a volute; on her shield is the device of a wreath; the *antyx* is studded with nails; 2. rev. three youthful male figures standing, conversing; all three wear bordered mantles; the figure in the centre, who faces the figure on the right, wears *endromides*. *T*.

Passeri, II., 117.

1688. KRATÊR. CLV. $10\frac{2}{10}$ in. Design opaque red with incised lines on a black ground, coarsely drawn; 1. two bearded athletes; the one on the left is about to throw a *diskos*, which he holds with both hands; the other holds in his left hand two *haltêres*; behind the head of the *diskobolos*, from right to left, NKOP; and behind his body, from left to right, NKVKENK; behind the opposite figure, NKKOPONKNA. 2. rev. on the left a *diskobolos*, balancing in his left hand a *diskos*, which he is about to throw; before him stands a figure clad in a mantle, and playing on the double flute: these two figures are bearded; behind the *diskobolos*, NXΔKENPO; between the two figures, KVKV; behind the flute player, NKΔP. These figures have been much repainted.

1689. OINOCHOË. LXXXIX. $10\frac{1}{10}$ in. Design opaque pale red on a black ground, rudely drawn; a long, attenuated figure, enveloped in a mantle, under which is a talaric *chiton*, stands to the left.

1690. AMPHORA. CLVI. $8\frac{1}{2}$ in. Design opaque red with incised lines coarsely drawn; 1. a beardless, youthful figure standing, holding in his right hand a staff; he wears a mantle which leaves his right arm and shoulder uncovered; 2. rev. the same.

1691. LÊKYTHOS. CXXXIX. $7\frac{2}{10}$ in. Design opaque red with incised lines on a black ground; a Satyr moving to the right, his hair is ivy-wreathed; he stretches out his left hand before him; from his arms hangs a *chlamys*.

1692. OINOCHOË. LXXXIX. $7\frac{7}{10}$ in. Design opaque red with incised lines on a black ground; rudely drawn; a male figure enveloped in a mantle, standing to the left; in front, an altar, on which is a flame or a heap of fruits; on the neck, an owl between two laurel branches.

1693. ——— xx. $2\frac{4}{10}$ in. Design opaque red with incised lines; a greyhound running to the left.

1694. VASE WITH ONE HANDLE. CLIX. $3\frac{1}{10}$ in. Design pale red with incised lines; coarsely drawn; an owl on a small table standing between two heads in profile; the head on the left is nearly obliterated, the other is a male head wreathed; under it a dolphin; under the head on the left a bird perched on an olive branch; in front of the owl a flower, *anthemion*. H.

D'Hancarville, II, Pl. 33, 34.

1695. LÊKYTHOS. CCLXV. $6\frac{2}{10}$ in. Design black on a red ground, with accessories in white and incised lines; a female head to the left, ornamented with earrings and a necklace; the hair covered with a cap, on which are parallel rows of beads. H.

D'Hancarville, I, Pl. 36, 38.

1696. ——— CCLXV. $7\frac{2}{10}$ in. Mouth broken off. Design black with incised lines and accessories in white; a youthful male figure running to the left; he is beardless, and wears a wreath, *hypothymis*, round his body; a small *chlamys* is twisted round his left arm; in his left hand a small basket; the ground of the scene is indicated by dots. H.

D'Hancarville, I, Pl. 115.

1697. ——— CCLXV. $6\frac{1}{10}$ in. Design black on a red ground, with incised lines and accessories in white; a youthful male figure stands to the left, holding in his right hand a wreath, in his left a wand; he is beardless, and wears a beaded diadem.

1698. ——— CCLXV. $4\frac{4}{10}$ in. Mouth restored. Design black with accessories in white on a red ground; a bird resembling a bullfinch stands to the left.

1699. LÊKYTHOS. CCLXV. 4 in. Design black with incised lines on a red ground; a swan walking to the left; on either side of the neck an ivy leaf.

MOULDED AND PAINTED BLACK WARE.

1700. KRATÊR WITH COLUMNAR HANDLES. CCXIII. 1 ft. 8 $\frac{4}{5}$ in. by 1 ft. 6 in. Design white with incised lines on a black ground; the body reeded; round it a wreath of ivy painted white, and on the neck a similar band; on each side three bas-reliefs separately modelled and inserted into the body of the vase just above the painted ivy wreath; 1. in the centre Dionysos and Ariadnê seated, side by side, their faces half turned towards each other; Ariadnê is seated on the left, in her right hand is a *thyrsus*, her left rests on the seat behind her; on the opposite side is Dionysos, his right hand resting on the left shoulder of Ariadnê; in his left, a *thyrsus*; at his feet a panther; both have a mantle thrown round their lower limbs; Ariadnê wears armlets on her upper arms; in front of them reclines a boy (Ampelos?) leaning on his left elbow; in his left hand seems to be a *phiale*, in his right a *rhyton*, but these objects are very indistinct; 2. on the right, the youthful Hêraklê seated, turned to the left; at his side, either the body or the skin of the slain Nemean lion; his right hand rests on his club, his left on the trunk of the lion; a belt, *telamôn*, passes from the right shoulder across the breast, an object like a flask attached to it; 3. to the left of the central group, combat between Jasôn and the serpent, *drakôn*, which guarded the golden fleece; Jasôn stands on his left leg; his right is raised as if to shake off the serpent, which has coiled itself round both legs; in his right hand a sword; his left, grasping the serpent's throat, holds it at arm's length; the serpent's head resembles that of an alligator; 4. rev. in the centre, Aphroditê and Erôs; the goddess is seated on a chair, and is turned to the right; her right arm hangs by her side, with the left she pulls forward over her shoulder the end of a *peplos* which is thrown over her lower limbs; Erôs stands before her with his arms behind his back; 5 and 6. rev. on each

side Hêraklê, as on the obverse; the subjects on these reliefs are very indistinct, owing to the worn condition of the moulds from which they were cast.

1701. KRATÊR WITH LION-FACE HANDLES. CCLXVI. 1 ft. $3\frac{3}{10}$ in. by 1 ft. $6\frac{6}{10}$ in. The body reeded; the reeding interrupted by a flat band, which encircles the middle of the vase, and on which is painted, in white on the black ground, on one side a wreath, on the other a row of pendants; on a band under the lip an ivy wreath; the handles are in the form of lions' faces, projecting horizontally.

1702. ——— CCLXVI. 1 ft. $1\frac{8}{10}$ in. by 1 ft. $3\frac{7}{10}$ in. Design white, yellow, and crimson, on a black ground; on either side of the mouth a female head, nearly to the front, painted in white; the head bound with a long crimson sash, *tainia*, spotted with white, and twisted up in the hair; on the neck a necklace; on either side of this head is a vine with bunches of grapes trained horizontally; the body of the vase is reeded, except where it is encircled, about half-way down, by a plain black band, on which is a honeysuckle wreath, painted in yellow; the handles of the vase are formed by lions' faces projecting horizontally.

1703. ——— CCLXVI. 10 in. by $12\frac{1}{2}$ in. Design white, yellow, and crimson, on a black ground, with incised lines; 1. on the neck the egg pattern, a row of astragalus beads, and a row of pellets; below, an ivy wreath, from the centre of which hangs a female mask; on either side a flower between two ivy branches; the female mask is radiated over the forehead, and has the hair covered with a woven cap; it is attached to the ivy branch by a long diadem, the ends of which hang down; 2. rev. a branch of ivy hanging in festoon. *T.*

1704. KRATÊR WITH TWISTED HANDLES. CCLXVII. $11\frac{5}{10}$ in. by $11\frac{2}{10}$ in. Design white and yellow on a black ground; on the neck a female head, with dishevelled hair, nearly to the front, from which issues, on either side, a vine branch trained horizontally; repeated on the rev. with the addition of earrings and a necklace; the mouth of the vase is encircled by the egg pattern painted in yellow; the body is reeded, except where it is encircled by a plain band, on which is a honeysuckle wreath, painted yellow; the handles are made of double-twisted vine branches, uned at their bases.

1705. KRATÉR. CCLXVIII. $6\frac{7}{10}$ in. by $9\frac{2}{10}$ in. Design white, yellow, and crimson, on a black ground; on the neck a head of Aphroditê (?) to the left, between two doves turned towards her; the one on the left approaches with its bill the mouth of Aphroditê; her hair is drawn back into a knot behind, where it is tied with a crimson band; her head is encircled by a twisted crimson and white band; behind the doves, on either side, an ivy branch laid horizontally; on the opposite side of the neck a myrtle (?) wreath; the body of the vase is reeded, except where it is interrupted by a band encircling the middle of the vase, on which is painted, on the obverse, a wreath composed of alternate crimson and white flowers.

1706. ——— CCLXVIII. $8\frac{1}{10}$ in. by $10\frac{2}{10}$ in. On the shoulder of the vase, between two projecting knobs, an ivy wreath, white with incised lines on a black ground; the knobs are repeated on the opposite shoulder, but the space between them left plain. *Nola*.

Dur. No. 1152.

1707. ——— CCLXIX. $10\frac{6}{10}$ in. by $11\frac{3}{10}$ in. Round the mouth, on one side, two vine branches placed, one on each side of a *loutér*, or laver; on the other side, a vine branch; the body of the vase is reeded, and encircled by a band on which is an ivy wreath; the floral ornaments are yellow and crimson on a black ground. *H*.

D'Hancarville, I, Pl. 42.

1708. ——— CCLXX. $8\frac{3}{10}$ in. by $11\frac{6}{10}$ in. Design white, yellow, and crimson, on a black ground; 1. round the mouth an ivy branch, from the centre of which hangs a female mask, bound on the forehead with a crimson *ampyx*, the hair hanging down in long tresses; on each side a tendril of ivy, two branches and a flower; 2. rev. an ivy wreath; the ears of the *kratér* are pierced, probably to receive metal handles. *R. P. K.*

1709. SITULA. CCLXXI. $10\frac{4}{10}$ in. by $9\frac{1}{10}$ in. The mouth is modelled so as to imitate two handles lying flat on the brim, the ends being represented as passing through the edge of the vase, and being recurved in opposite directions; under the place of insertion of the handle on either side, is an

oblong relief, representing a winged Victory driving a *quadriga*; on one relief a warrior stands as *apobates*, on the other the *apobates* appears to be Pallas Athênê; she is armed with a Corinthian helmet and an Argolic buckler, and wears a talaric *chiton*, girt at the waist; on both reliefs the Victory has her hair drawn back from her face in parallel ridges, and gathered into a knot behind; above these reliefs, and between the two ends of the handles on either side, is a lion's face in relief, from which rises a triple floral ornament; between the two reliefs on either side of the vase is a row of stars, picked out in red and white, and enclosed by red diagonal lines; between each star is a row of leaves in white picked out with red, the points opposed. *Vulci*.

Dur. No. 1858.

1710. SITULA. CCLXXI. $10\frac{2}{10}$ in. by $8\frac{7}{10}$ in. The mouth is modelled so as to imitate two handles lying flat on the brim, the ends being represented as passing through the edge of the vase, and being recurved in opposite directions; under these supposed places of insertion on either side is a square relief, separately modelled and let into the vase, representing the youthful Dionysos rushing along to the right, with a torch in his right hand, and a panther bounding at his feet; he looks back, raising his left hand to his head; his *chlamys* hangs from his shoulders; between these two reliefs is, on either side, a double row of arches, forming cusps, from each of which hang two drops; the points of these cusps are opposed. *Vulci*.

Dur. No. 1887.

1711. OINOCHOË. XCIII. $11\frac{4}{10}$ in. Design white, yellow, and crimson, on a black ground; on the body, vine branches, with red and white bunches of grapes hanging down; below, a dove flying: the neck is encircled by an egg-moulding, painted white and yellow with incised lines. *H*.

D'Hancarville, III, Pl. 56.

1712. ——— CCLXXII. $9\frac{4}{10}$ in. Design white, yellow, and crimson, on a black ground; on the neck, an ivy wreath between two rows of dots; on the body below, a comic mask, between two sashes and two ivy branches; the handle of the vase terminates, at its upper juncture, in a lion's head.

1713. OINOCHOË. CCLXXII. $10\frac{4}{10}$ in. Design white, yellow, and crimson, with incised lines, on a black ground; on the neck the egg pattern between incised lines, a fillet composed of alternate white and crimson parts between incised lines, below which a row of dots; on the body a vine wreath, with red and white bunches of grapes; the foot encircled with a red ring and a red band; on the bottom of the foot a X painted red.

1714. ———— XXI. 9 in. Design white and crimson with incised lines on a black ground; on the neck the egg pattern and a fillet composed of alternate white and crimson parts, below which is a row of pendants; on the body below is a vine branch with red and white bunches of grapes; under the vine branch are a mirror, an egg, and an *alabastos*. T.

1715. ———— XXI. $7\frac{5}{10}$ in. Design white, yellow, and crimson, with incised lines on a black ground; on the neck the egg pattern, below which a row of pendants; on the body a vine wreath with bunches of red and white grapes; on the bottom of the foot a X painted red.

1716. ———— CCLXXII. $6\frac{8}{10}$ in. Design white on a black ground; round the neck a row of astragalus beads, a wreath and a row of beads; below, a honeysuckle flower, *anthemion*, between two myrtle branches. T.

1717. ———— CCLXXII. $6\frac{7}{10}$ in. Handle wanting. Design yellow on a black ground; round the neck two lines, below which a necklace of pendants; round the body an olive wreath between double lines. T.

1718. ———— XX. $5\frac{6}{10}$ in. Design white and red on a black ground; round the neck the egg pattern and a row of white dentils on a red ground; round the body a honeysuckle wreath and a row of white pendants hanging from a red band.

1719. ———— CCLXXII. $5\frac{8}{10}$ in. Design white and red on a black ground; round the neck the egg pattern incised and painted in white, a red band and two incised lines; round the body a vine branch, white and red. SL.

1720. ———— CCLXXII. $7\frac{7}{10}$ in. Round the neck an ivy wreath white and yellow on a black ground; from

it hang two branches, two crimson sashes, and a panther's skin (?) tied up; on the bottom of the foot a X painted red.

1721. OINOCHOË. CCLXXII. $4\frac{3}{10}$ in. Round the neck an egg pattern and a vine wreath, white on a black ground; the bunches of grapes and vine leaves shaded in yellow.

1722. ——— XX. $4\frac{4}{10}$ in. The body covered with a branch, white on a black ground.

1723. ——— CCLXXII. $11\frac{2}{10}$ in. The body reeded; round the neck a necklace of pendants, red on the black ground of the vase, with beads and drops raised in relief, on the lower part of the handle, a Satyr (?) in relief moving to the left and looking back; in his left hand he holds out a fawn's skin; at its upper juncture the handle terminates in a lion's head in relief.

1724. ——— XXI. $2\frac{3}{10}$ in. On the front of the body a honeysuckle ornament, white on a black ground; down the back of the handle an ivy branch.

Dur. No. 1132.

1725. ——— CCLXXII. $12\frac{4}{10}$ in. On the neck an ivy wreath which has probably been painted white, and a sash, *tainia*, red on a black ground; the sash has been repainted; the body reeded, except where it is encircled by a plain black band; on the upper juncture of the handle a lion's head in relief. T.

1726. ——— CCLXXIII. $10\frac{6}{10}$ in. Round the neck a wreath incised; the body reeded; at the lower juncture of the handle a mask in relief. T.

1727. ——— CCLXXIII. $12\frac{1}{10}$ in. Discoloured in the baking; round the neck an ivy wreath, partly incised; the body reeded; the handle is ornamented with a mask in relief at its upper and lower juncture; each mask has an *ampyx* over the forehead.

Dur. No. 1087.

1728. ——— CCLXXIV. $7\frac{2}{10}$ in. On the shoulder the wave pattern, below which is a row of dots, yellow on a black ground.

1729. ΟΙΝΟΧΟΗ. CCLXXII. $5\frac{1}{10}$ in. The body reeded; round the neck an ivy wreath, yellow on a black ground. *H.*
D'Hancarville, iv, Pl. 67.

1730. ——— CCLXXV. $7\frac{1}{10}$ in. On the front of the shoulder two rows of egg pattern and several parallel horizontal lines; on the body below, a row of egg pattern and several parallel horizontal lines, all incised; at its upper juncture the handle terminates in two heads. *H.*

D'Hancarville, i, Pl. 95, 96.

1731. ——— CCLXXV. $7\frac{4}{10}$ in. On the front of the neck, vertical parallels painted in white, below which on the shoulder is a fillet divided into equal parts alternately crimson and white, and an egg pattern; on the body a row of tendrils, leaves, and bunches of grapes, hanging from a crimson line, and two parallel rows of ivy leaves; these ornaments are all painted white; the successive rows are separated by single or double incised lines painted crimson; at its upper juncture the handle terminates in two heads. *T.*

1732. ——— CCXLV. $6\frac{1}{10}$ in. Design white and crimson on a black ground; the neck encircled with vertical parallels, the shoulder with a myrtle wreath, below which is an egg-moulding partly incised; the body is left the natural colour of the clay, and encircled by a broad black band, on which is a line of tendrils and volutes between horizontal lines; on either side of the broad band a narrow black band; at its upper juncture the handle terminates in two heads.

1733. ——— CCXLV. 6 in. Round the body a broad band between two narrower bands, black on an ash-coloured ground; the rest of the vase black; on the shoulder the egg pattern in white. *T.*

1734. ——— xx. $5\frac{2}{10}$ in. Round the body an ivy wreath, white with incised lines on a red ground.

1735. Askos. CCXL. $8\frac{7}{10}$ in. Design white, yellow, and crimson, on a black ground; female head to the right, the hair covered with a woven net, from which the long tresses

escape behind; over the front of the head a *stephané* of lotos flowers; behind the head a wing; round the neck drapery (?), on a projecting mass of which, in front of the face, is a small bird perched; the face, net, wing, and bird are painted white, picked out with yellow; the hair yellow; the lotos flowers, drapery, and outer edge of the wing, crimson; on each side of this head a vine branch with bunches of grapes; above the bird is a circular flower; the neck of the vase is encircled by an egg-moulding, a fillet divided into seven equal parts, alternately crimson and white, and a row of white disks, from each of which hangs a trefoil drop; on the bottom of the foot a X painted red. *Basilicata*.

Dur. No. 1194.

1736. ASKOS. CCXL. $7\frac{5}{10}$ in. Design white and crimson, with incised lines, on a black ground; a swan pluming itself between two water plants; above, two circular flowers; on either side hangs vertically an ivy branch; on the shoulder of the vase the egg-moulding and a fillet, composed of parts alternately crimson and white; on either side a bunch of grapes; on the neck a female head in relief, surmounted by a Phrygian cap (?); on the bottom of the foot a X painted red. *Basilicata*.

Dur. No. 904.

1737. DEEP TWO-HANDLED CUP. LIII. $5\frac{9}{10}$ in. by $6\frac{3}{10}$ in. Design red, white, and crimson on a black ground; round the lip on each side vertical parallels, alternately red and white; below, a square pattern, covering the side of the vase, both on the obv. and rev.; this pattern is formed of three parallel vertical stripes, on either side of which is a laurel branch parallel with the rest; below is another laurel branch set at right angles to the vertical lines; of the three vertical stripes, the one in the centre is formed of a row of white chevrons between two crimson stripes, each of which is formed of oblique parallels; the stripe on either side is a broad zigzag between two parallel rows of dots; under each handle is a honeysuckle flower in crimson.

1738. ——— LIII. $5\frac{7}{10}$ in. by $4\frac{1}{2}$ in. Design white, with incised lines on a black ground; 1. on the mouth a row of the egg pattern, a wavy line between two pairs of incised lines, then a row of dots, a double band white and crimson,

the wave pattern, a double band white and crimson, a vine branch with bunches of grapes hanging from it; 2. rev. on the mouth a row of dots, two incised lines, another row of dots, three incised lines.

1739. DEEP TWO-HANDLED CUP. LIII. $6\frac{2}{10}$ in. by $5\frac{1}{2}$ in. Design white and yellow on a black ground; obv. on the mouth a zigzag band, white and yellow, between two white lines; below, an astragalus band, and below that a crimson line, from which hang alternate clusters of berries and myrtle branches; the ends of the two central branches converge to a point, on each side of which two circular flowers. *Bequathed by Miss Auldjo, 1859.*

1740. ——— CCLXXVI. $5\frac{1}{2}$ in. by $4\frac{2}{10}$ in. Design white, yellow, and crimson; 1. on the mouth two horizontal parallels, the wave pattern, a crimson band, on either side of which is a yellow line, and a row of pendants; on the body below, an ivy wreath; 2. rev. on the mouth a wreath; the foot is encircled by the egg pattern; underneath the juncture of each handle is the honeysuckle ornament.

1741. ——— LIII. $4\frac{2}{10}$ in. by $3\frac{2}{10}$ in. Design red, white, and crimson, with incised lines; the lip encircled by an egg pattern, interrupted by the handles of the vase; below, 1. a fillet divided into five parts, alternately crimson and white; underneath is a row of ivy leaves and a festoon, on each side of which are two pendants and a branch of ivy; 2. rev. three ivy branches placed alternately with two ivy leaves, with berries clustered in threes.

1742. ——— LIII. $3\frac{2}{10}$ in. by $4\frac{2}{10}$ in. Design white with incised lines on a black ground; 1. on the lip an ivy wreath, underneath which, a hare running to the left; 2. rev. on the lip an astragalus beading, below which is a honeysuckle flower, from which, on each side, issues a tendril; a bird, nearly obliterated, is hovering over each tendril. *H.*

D'Hancarville, iv, Pl. 72, 73.

1743. ——— LIII. $3\frac{2}{10}$ in. by $3\frac{4}{10}$ in. Design white on a black ground; round the lip, but interrupted by the handles, is a row of beads, from which hang alternately a vine leaf and tendril; under these are arranged beads

in clusters of threes, and below, a continuous row nearly encircling the body. *Sl.*

1744. DEEP TWO-HANDLED CUP. LIII. 4 in. by 4 in. Design white, with incised lines, on a black ground; on the mouth, on each side, an egg pattern; below, on one side, three ivy branches, hanging alternately with two flowers; on the other, an ivy wreath between two flowers and two ivy branches.

1745. ——— LIII. $3\frac{1}{2}$ in. by $3\frac{4}{10}$ in. Design white, with incised lines, on a black ground; 1. on the mouth a myrtle wreath, below which a row of pendants and a wreath between two ivy branches; 2. rev. on the mouth an egg pattern; below, three ivy branches hanging alternately with two flowers.

1746. ——— LIII. $2\frac{2}{10}$ in. by $2\frac{8}{10}$ in. Design has been white, with incised lines, on a black ground; on the obv. the egg-moulding incised; below, two pairs of incised lines and an ivy branch, nearly obliterated. *Bequeathed by Miss Auldjo, 1859.*

1747. ——— CCLXXVII. $3\frac{1}{10}$ in. by $3\frac{4}{10}$ in. The body reeded; round the mouth a wreath, interrupted by the handles, and painted yellow on a black ground; round the foot a row of yellow dots. *H.*

D'Hancarville, iv., Pl. 62, 63.

1748. ——— CCLXXVII. $3\frac{7}{10}$ in. by $4\frac{6}{10}$ in. Round the mouth an ivy wreath, yellow on a black ground; the handles ornamented at their junctures with vertical parallels; round the foot a row of yellow dots.

1749. ——— CCLXXVIII. $3\frac{1}{10}$ in. by $3\frac{6}{10}$ in. The body reeded; round the mouth an ivy tendril, the stalk of which is rudely incised and the leaves painted white. *Bequeathed by Miss Auldjo, 1859.*

1750. ——— CCLXXIX. 3 in. by $3\frac{4}{10}$ in. The body reeded; round the mouth an ivy wreath, yellow on a black ground; the handles formed of two stems knotted together.

1751. ——— CCLVI.* $2\frac{7}{10}$ in. by $4\frac{8}{10}$ in. Design white on a black ground; 1. a dove perched on a wreath, wings spread and turned to the left; on either side a star-like flower; below, four circular flowers: 2. rev. on the lip

the wave pattern, a d.
branch with bunches
the mouth a row of
dots, three incised lines

1739. DEEP TWO-H.
Design white and yellow
mouth a zigzag band,
white lines; below, an
crimson line, from which
and myrtle branches; to
converge to a point, on
flowers. *Bequeathed by*

1740. ——— CCI
white, yellow, and crimson
parallels, the wave pattern
of which is a yellow line
body below, an ivy wreath
the foot is encircled by
junction of each handle i.

1741. ——— LIII. 4
and crimson, with incised
pattern, interrupted by the
fillet divided into five parts
underneath is a row of
side of which are two pen-
three ivy branches placed
with berries clustered in the

1742. ——— LIII.
white with incised lines on
ivy wreath, underneath which
2. rev. on the lip an astragalus
honeysuckle flower, from
tendrils; a bird, nearly ob-
tendrils. *H.*

D'Hancarville, iv, Pl. 72, 73.

1743. ——— LIII.
on a black ground; round
handles, is a row of berries
a vine leaf and tendrils

a conical knob. *Be-*
865.

COVER. CCLXXXVII.
and; on the shoulder
branch from which
and tendrils; on the
els; on the cover are

CCLXXXVIII. $6\frac{8}{10}$ in.
olding, yellow picked
resting on a circular
; one of the mould-

by $8\frac{1}{10}$ in. Design
d; round an annular
ed cups; round the
ern, from which hang
n ivy wreath.

by $5\frac{1}{10}$ in. Round an
without handles; the
ch is an egg pattern,

$8\frac{2}{10}$ in. Design white,
; the base of the vase
g-moulding between two
d the egg-moulding re-
four small vases, two of
ulder with an ivy wreath,
; pattern; two have their
n the egg pattern, within
n the circumference of the
ight angles, so as to form a
ection rises a hollow pillar, sur-

XCII. 6 in. The body covered
a black ground; below which is a
two white ones, and above, a white
e; the shoulder encircled by the wave

H H

an egg pattern, partly incised, below which, three star-like flowers.

1752. DEEP TWO-HANDLED CUP. CCLVI.** $2\frac{9}{10}$ in. by $4\frac{1}{10}$ in. Design white, with incised lines, on a black ground; 1. on the mouth the egg pattern; below, a row of pendants between two ivy branches; 2. rev. on the mouth the egg pattern, from which hang three ivy branches and two flowers.

1753. ——— CCLVI.** $2\frac{7}{10}$ in. by $4\frac{8}{10}$ in. Design white, with incised lines, on a black ground; on the mouth the egg pattern; below, a row of white pendants and two branches; 2. rev. two flowers and three ivy branches alternately. *Bequeathed by Miss Auldjo, 1859.*

1754. ——— CCLVI.** $2\frac{4}{10}$ in. by $3\frac{4}{10}$ in. Design white on a black ground, with incised lines; 1. on the lip the egg pattern; below, a row of dots, three flowers, and three ivy branches, the middle one in festoon; 2. rev. on the lip the egg pattern; below, a row of dots, and a flower, on either side of which is an ivy leaf and an ivy branch.

1755. ——— CCLVI.** $2\frac{3}{10}$ in. by $3\frac{6}{10}$ in. Design white, yellow, and red, with incised lines on a black ground; round the mouth the egg pattern; below, on the obv. a band divided into equal parts, alternately red and white, a row of dots and a vine branch; on the rev. below the egg pattern, a circular flower between two branches. *Sl.*

1756. ——— CCLVI.** $2\frac{1}{10}$ in. by $3\frac{1}{10}$ in. Design white on a black ground; on the obv. the wave pattern; below, a line and a row of dots; on the rev. a circular flower between two ivy branches.

1757. KANTHAROS. CCLXXX. $5\frac{4}{10}$ in. by $4\frac{8}{10}$ in. Design white and yellow on a black ground; on the obv. of the neck an ivy branch, on the rev. a wreath; the body reeded; round the foot a row of yellow rays; the handles formed of two stems knotted together.

1758. ——— CCLXXX. $5\frac{1}{2}$ in. by $4\frac{7}{10}$ in. The foot and handles restored. Design yellow and crimson on a black ground; on one side of the neck a dove, nearly effaced, pluming itself between two branches; on the other a wreath;

the body reeded, and encircled by two crimson bands; the handles formed of two stems knotted together. *H.*

1759. KANTHAROS. CCLXXX. $5\frac{8}{10}$ in. by $4\frac{8}{10}$ in. Design yellow and red on a black ground; on each side of the neck an ivy branch; the body reeded, and encircled by a band, on which is a chain pattern; the handles formed of two stems knotted together. *H.*

1760. ——— CCLXXX. $4\frac{1}{2}$ in. by $3\frac{8}{10}$ in. On each side of the neck an ivy branch in white; the body reeded; the shoulder encircled by a white line; the handles formed of two stems knotted together.

1761. ——— CCLXXX. $4\frac{1}{2}$ in. by $4\frac{3}{10}$ in. Design yellow and white on a black ground; the neck encircled by a wreath; the shoulder by a white ring; the body is reeded; the handles formed of two stems knotted together.

1762. ——— CCLXXXI. $4\frac{3}{10}$ in. by $4\frac{4}{10}$ in. Design white and yellow, with incised lines, on a black ground; on the mouth a female head to the left, the hair covered with a woven cap, on either side a flower with tendrils; repeated on the rev.; on each handle an ivy branch; at the upper juncture of each a female head in a Phrygian cap in relief; the body reeded; on the inside of the cup a female head to the left in a woven cap, within three concentric circles, two white and one crimson. *Basilicata.*

Dur. No. 1209.

1763. ——— CCLXXXI. $4\frac{1}{10}$ in. by $4\frac{8}{10}$ in. Design white and yellow on a black ground; 1. on the neck, the head of Aphrodité to the left, in a woven cap, from which the long tresses escape behind; she wears a necklace; a dove is flying from her to the left; on either side is a branch of honey-suckle; 2. rev. the same subject repeated without the dove; the body reeded; the handles terminate at their upper junctures in heads in relief, wearing Phrygian caps; on the inside of the cup a female head to the left in a woven cap within three concentric circles, two white and one crimson.

Dur. No. 1209.

1764. ——— CCLXXXI. $3\frac{9}{10}$ in. by $4\frac{8}{10}$ in. Design white and yellow on a black ground; on the mouth a female

female head to the left; in front a dove; on either side a honeysuckle flower with tendrils; the female head is bound with a crimson radiated diadem; the hair is drawn back; on the neck a necklace; the body reeded and encircled by an astragalus bead, painted yellow; the foot encircled by rays. *H.*

D'Hancarville, iii, Pl. 35.

1781. AMPHORA. CCXVI. $8\frac{3}{10}$ in. Design white and crimson on a black ground; on each side of the neck two parallel lines, then a wave pattern, then another parallel line, a crimson band, two parallel lines, a zigzag, and a necklace of pendants; the body reeded. *T.*

1782. ——— CCXVI. $8\frac{1}{10}$ in. Design white on a black ground; on the neck is, on the obv. an aquatic bird pluming itself between two flowers, above which is a band of ivy between two plain lines; on the rev. a sash and necklace of pendants, above which is a zigzag, with dots between the points, between two pairs of plain lines; round the body a plain band, on which is, on the obv. a chain pattern, on the rev. three white lines; the rest of the body reeded.

1783. VASE WITH SPOUT. CCLXXXIV. $8\frac{1}{10}$ in. Design white on a black ground; the shoulder encircled by an ivy wreath; on either side of the spout an eye.

1784. TWO-HANDLED CUP WITH SPOUT. CCLXXXV. 4 in. by $4\frac{4}{10}$ in. Design has been white on a black ground; on one side an ivy leaf between two parallel vertical branches; repeated on the rev.; under each handle a honeysuckle ornament.

1785. ——— CCLXXXV. $3\frac{1}{10}$ in. by $3\frac{8}{10}$ in. Design white on a black ground; 1. round the mouth the wave pattern, below which a honeysuckle ornament, from which issues a tendril on each side; 2. rev. round the mouth the wave pattern; on either side of the spout a chain pattern running vertically between two parallel straight lines; under each handle a branch. *T.*

1786. VASE WITH ONE HANDLE. CCLXXXVI. $2\frac{7}{10}$ in. by $6\frac{6}{10}$ in. Design white on a black ground; round the mouth a laurel wreath; on each side of the handle, and on

the centre of the handle itself, projects a conical knob. *Bequeathed by the late H. Christy, Esq., 1865.*

1787. TWO-HANDLED VASE WITH COVER. CCLXXXVII. $3\frac{1}{2}$ in. Design white on a black ground; on the shoulder a row of zigzag lines, below which a branch from which hang bunches of grapes, leaves, and tendrils; on the opposite side is a row of vertical parallels; on the cover are rays encircling a central knob. *T.*

1788. HYPOSTATON, OR STAND. CCLXXXVIII. $6\frac{8}{10}$ in. Round the top the egg and tongue moulding, yellow picked out with black; the shaft fluted, and resting on a circular base, which rises out of a square plinth; one of the mouldings of the base is coloured red.

1789. KERNOS. CCLXXXIX. $4\frac{8}{10}$ in. by $8\frac{1}{10}$ in. Design white with incised lines on a black ground; round an annular base are placed four small two-handled cups; round the mouth of each, on one side, the egg pattern, from which hang three ivy branches, on the other side, an ivy wreath.

Dur. No. 1098.

1790. ——— CCXC. $4\frac{2}{10}$ in. by $5\frac{1}{10}$ in. Round an annular base are placed five small cups without handles; the base encircled by a wreath, below which is an egg pattern, both incised. *H.*

1791. ——— CCXCI. $6\frac{1}{2}$ in. by $8\frac{2}{10}$ in. Design white, with incised lines, on a black ground; the base of the vase is annular and encircled by the egg-moulding between two grooves; below, an ivy wreath, and the egg-moulding repeated; on this base are placed four small vases, two of which are encircled round the shoulder with an ivy wreath, and the other two with the egg pattern; two have their covers, which are encircled with the egg pattern, within which is an ivy wreath; within the circumference of the base are two bars placed at right angles, so as to form a cross; at their point of intersection rises a hollow pillar, surmounted by the handle.

1792. L&KYNTHOS. CCXCII. 6 in. The body covered with net-work, white on a black ground; below which is a crimson band between two white ones, and above, a white band and a yellow one; the shoulder encircled by the wave

pattern and the neck by vertical parallels, both in white; on the outside of the handle three thick horizontal bars in white; the whole on a black ground.

Dur. No. 1123.

1793. LÆKYTHOS. CCXCII. $3\frac{5}{16}$ in. The body covered with a network, white on a black ground; below which a red ring between two white ones; round the shoulder a white ring; round the neck vertical parallels in white, the whole on a black ground.

Dur. No. 1123.

1794. ——— CCXCIII. $5\frac{1}{16}$ in. The body reeded, the shoulder encircled by a wreath; on the neck and lower juncture of the handle, vertical rays; all white on a black ground. *H.*

D'Hancarville, III, Pl. 32, 33.

1795. ARYBALLOS. CLXIII. $2\frac{5}{16}$ in. Design white, yellow, and red on a black ground; round the body a network of intersecting white lines; on the shoulder above, the wave pattern, yellow on a black ground, and on the neck vertical parallels; round the base a yellow ring and a black band; on the lower juncture of the handle, vertical and horizontal strokes at right angles; on the bottom has been painted a X, now nearly obliterated. *Calabria.*

1796. AMPHORISKOS. CCXCIV. $5\frac{9}{16}$ in. Design white, yellow, and crimson on a black ground; on the shoulder a square, checky black and white, between two Mæander squares; repeated on the rev.; round the body a groove painted crimson, and a chain pattern and narrow band, from which hang festoons and sashes; on each side of the neck a honeysuckle flower; the foot encircled by a groove, painted crimson. *Basilicata.*

Dur. No. 1145.

1797. JAR. CCXCV. $8\frac{1}{2}$ in. Design red, white, and crimson on a black ground; a female head to the left painted white; the hair covered with a crimson woven cap, open behind, and drawn together at the back of the head with a diadem; on either side, a honeysuckle tendril; on the shoulder above, a row of dots, two parallel lines, and a fillet divided into five

equal parts, alternately white and red; above, two parallel lines, and on the neck, rays.

1798. JAR. CCXCV. 6 in. The body encircled by the Mæander, a row of dots, and the egg-moulding; the neck by vertical parallels; all white on a black ground. *T*.

1799. ——— CCXCV. $5\frac{4}{10}$ in. The body reeded, the neck encircled by the egg moulding, below which is a wreath with pendants, white on a black ground.

1800. ——— CCXCV. $5\frac{2}{10}$ in. The neck encircled by vertical parallels, white on a black ground; below, round the shoulder, two white rings, a crimson ring and a white ring; the body covered with a network of intersecting white lines; round the lower part of the vase two parallel white rings; the body has been covered with network, now nearly effaced.

1801. ——— CCXCV. $5\frac{3}{10}$ in. The body covered with a network of intersecting white lines; round the shoulder a crimson band, between two parallel white bands; the neck encircled by vertical parallels.

1802. ——— CCXCV. $4\frac{3}{10}$ in. The body covered with a network, white on a black ground; round the shoulder a yellow circle between two white ones; round the neck vertical parallels in yellow; the whole on a black ground.

Dur. No. 1115.

1803. ——— CCXCV. $3\frac{1}{10}$ in. The body covered with a network, white on a black ground; round the neck two white and one red concentric circles.

Dur. No. 1115.

1804. ——— CCXCVI. $6\frac{1}{10}$ in. The body covered with a network, white on a black ground, below which is a crimson band between two narrower white bands, and above, the Mæander in yellow between two white bands; the shoulder encircled by a white band, the neck by vertical parallels.

Dur. No. 1123.

1805. ——— CCXCVI. $5\frac{1}{2}$ in. The body covered with a network, white on a black ground; above and below which it is encircled by three bands, white, crimson, and yellow; the whole on a black ground. *H*.

the wave pattern, a double band white and crimson, a vine branch with bunches of grapes hanging from it; 2. rev. on the mouth a row of dots, two incised lines, another row of dots, three incised lines.

1739. DEEP TWO-HANDLED CUP. LIII. $6\frac{2}{10}$ in. by $5\frac{1}{2}$ in. Design white and yellow on a black ground; obv. on the mouth a zigzag band, white and yellow, between two white lines; below, an astragalus band, and below that a crimson line, from which hang alternate clusters of berries and myrtle branches; the ends of the two central branches converge to a point, on each side of which two circular flowers. *Bewareathed by Miss Auldjo, 1859.*

1740. ——— CCLXXVI. $5\frac{1}{2}$ in. by $4\frac{2}{10}$ in. Design white, yellow, and crimson; 1. on the mouth two horizontal parallels, the wave pattern, a crimson band, on either side of which is a yellow line, and a row of pendants; on the body below, an ivy wreath; 2. rev. on the mouth a wreath; the foot is encircled by the egg pattern; underneath the juncture of each handle is the honeysuckle ornament.

1741. ——— LIII. $4\frac{3}{10}$ in. by $3\frac{2}{10}$ in. Design red, white, and crimson, with incised lines; the lip encircled by an egg pattern, interrupted by the handles of the vase; below, 1. a fillet divided into five parts, alternately crimson and white; underneath is a row of ivy leaves and a festoon, on each side of which are two pendants and a branch of ivy; 2. rev. three ivy branches placed alternately with two ivy leaves, with berries clustered in threes.

1742. ——— LIII. $3\frac{2}{10}$ in. by $4\frac{2}{10}$ in. Design white with incised lines on a black ground; 1. on the lip an ivy wreath, underneath which, a hare running to the left; 2. rev. on the lip an astragalus beading, below which is a honeysuckle flower, from which, on each side, issues a tendril; a bird, nearly obliterated, is hovering over each tendril. *H.*

D'Hancarville, iv, Pl. 72, 73.

1743. ——— LIII. $3\frac{2}{10}$ in. by $3\frac{4}{10}$ in. Design white on a black ground; round the lip, but interrupted by the handles, is a row of beads, from which hang alternately a vine leaf and tendril; under these are arranged beads

in clusters of threes, and below, a continuous row nearly encircling the body. *Sl.*

1744. DEEP TWO-HANDLED CUP. LIII. 4 in. by 4 in. Design white, with incised lines, on a black ground; on the mouth, on each side, an egg pattern; below, on one side, three ivy branches, hanging alternately with two flowers; on the other, an ivy wreath between two flowers and two ivy branches.

1745. ——— LIII. $3\frac{1}{2}$ in. by $3\frac{4}{10}$ in. Design white, with incised lines, on a black ground; 1. on the mouth a myrtle wreath, below which a row of pendants and a wreath between two ivy branches; 2. rev. on the mouth an egg pattern; below, three ivy branches hanging alternately with two flowers.

1746. ——— LIII. $2\frac{2}{10}$ in. by $2\frac{8}{10}$ in. Design has been white, with incised lines, on a black ground; on the obv. the egg-moulding incised; below, two pairs of incised lines and an ivy branch, nearly obliterated. *Bequeathed by Miss Auldjo, 1859.*

1747. ——— CCLXXVII. $3\frac{1}{10}$ in. by $3\frac{4}{10}$ in. The body reeded; round the mouth a wreath, interrupted by the handles, and painted yellow on a black ground; round the foot a row of yellow dots. *H.*

D'Hancarville, iv., Pl. 62, 63.

1748. ——— CCLXXVII. $3\frac{7}{10}$ in. by $4\frac{6}{10}$ in. Round the mouth an ivy wreath, yellow on a black ground; the handles ornamented at their junctures with vertical parallels; round the foot a row of yellow dots.

1749. ——— CCLXXVIII. $3\frac{1}{10}$ in. by $3\frac{6}{10}$ in. The body reeded; round the mouth an ivy tendril, the stalk of which is rudely incised and the leaves painted white. *Bequeathed by Miss Auldjo, 1859.*

1750. ——— CCLXXIX. 3 in. by $3\frac{4}{10}$ in. The body reeded; round the mouth an ivy wreath, yellow on a black ground; the handles formed of two stems knotted together.

1751. ——— CCLVI.* $2\frac{7}{10}$ in. by $4\frac{8}{10}$ in. Design white on a black ground; 1. a dove perched on a wreath, wings spread and turned to the left; on either side a star-like flower; below, four circular flowers: 2. rev. on the lip

an egg pattern, partly incised, below which, three star-like flowers.

1752. DEEP TWO-HANDLED CUP. CCLVI.** $2\frac{9}{10}$ in. by $4\frac{1}{10}$ in. Design white, with incised lines, on a black ground; 1. on the mouth the egg pattern; below, a row of pendants between two ivy branches; 2. rev. on the mouth the egg pattern, from which hang three ivy branches and two flowers.

1753. ——— CCLVI.** $2\frac{7}{10}$ in. by $4\frac{2}{10}$ in. Design white, with incised lines, on a black ground; on the mouth the egg pattern; below, a row of white pendants and two branches; 2. rev. two flowers and three ivy branches alternately. *Bequeathed by Miss Auldjo, 1859.*

1754. ——— CCLVI.** $2\frac{4}{10}$ in. by $3\frac{6}{10}$ in. Design white on a black ground, with incised lines; 1. on the lip the egg pattern; below, a row of dots, three flowers, and three ivy branches, the middle one in festoon; 2. rev. on the lip the egg pattern; below, a row of dots, and a flower, on either side of which is an ivy leaf and an ivy branch.

1755. ——— CCLVI.** $2\frac{3}{10}$ in. by $3\frac{6}{10}$ in. Design white, yellow, and red, with incised lines on a black ground; round the mouth the egg pattern; below, on the obv. a band divided into equal parts, alternately red and white, a row of dots and a vine branch; on the rev. below the egg pattern, a circular flower between two branches. *Sl.*

1756. ——— CCLVI.** $2\frac{1}{10}$ in. by $3\frac{1}{10}$ in. Design white on a black ground; on the obv. the wave pattern; below, a line and a row of dots; on the rev. a circular flower between two ivy branches.

1757. KANTHAROS. CCLXX. $5\frac{4}{10}$ in. by $4\frac{2}{10}$ in. Design white and yellow on a black ground; on the obv. of the neck an ivy branch, on the rev. a wreath; the body reeded; round the foot a row of yellow rays; the handles formed of two stems knotted together.

1758. ——— CCLXXX. $5\frac{1}{2}$ in. by $4\frac{1}{10}$ in. The foot and handles restored. Design yellow and crimson on a black ground; on one side of the neck a dove, nearly effaced, pluming itself between two branches; on the other a wreath;

the body reeded, and encircled by two crimson bands; the handles formed of two stems knotted together. *H.*

1759. KANTHAROS. CCLXXX. $5\frac{8}{10}$ in. by $4\frac{8}{10}$ in. Design yellow and red on a black ground; on each side of the neck an ivy branch; the body reeded, and encircled by a band, on which is a chain pattern; the handles formed of two stems knotted together. *H.*

1760. ——— CCLXXX. $4\frac{1}{2}$ in. by $3\frac{8}{10}$ in. On each side of the neck an ivy branch in white; the body reeded; the shoulder encircled by a white line; the handles formed of two stems knotted together.

1761. ——— CCLXXX. $4\frac{1}{2}$ in. by $4\frac{3}{10}$ in. Design yellow and white on a black ground; the neck encircled by a wreath; the shoulder by a white ring; the body is reeded; the handles formed of two stems knotted together.

1762. ——— CCLXXXI. $4\frac{3}{10}$ in. by $4\frac{4}{10}$ in. Design white and yellow, with incised lines, on a black ground; on the mouth a female head to the left, the hair covered with a woven cap, on either side a flower with tendrils; repeated on the rev.; on each handle an ivy branch; at the upper juncture of each a female head in a Phrygian cap in relief; the body reeded; on the inside of the cup a female head to the left in a woven cap, within three concentric circles, two white and one crimson. *Basilicata.*

Dur. No. 1209.

1763. ——— CCLXXXI. $4\frac{1}{10}$ in. by $4\frac{3}{10}$ in. Design white and yellow on a black ground; 1. on the neck, the head of Aphrodité to the left, in a woven cap, from which the long tresses escape behind; she wears a necklace; a dove is flying from her to the left; on either side is a branch of honeysuckle; 2. rev. the same subject repeated without the dove; the body reeded; the handles terminate at their upper junctures in heads in relief, wearing Phrygian caps; on the inside of the cup a female head to the left in a woven cap within three concentric circles, two white and one crimson.

Dur. No. 1209.

1764. ——— CCLXXXI. $3\frac{9}{10}$ in. by $4\frac{8}{10}$ in. Design white and yellow on a black ground; on the mouth a female

of the inside, two concentric grooved circles ; round the outermost, four ivy leaves, punched in.

1832. BOWL. CCCI. $2\frac{1}{2}$ in. by 7 in. At the bottom of the inside a male and female figure in an obscene *symplegma* ; the male figure has his hair bound with a sash, *tainia*, of which the long ends hang down his back ; a *nebris* is thrown over an altar, or *cippus*, behind him ; this group is set in a circle of rings, and half-way up the sides is a circle of egg-moulding, all punched in.

Dur. No. 1433.

1833. ——— CCCII. $2\frac{3}{10}$ in. by $5\frac{4}{10}$ in. At the bottom of the inside four circular flowers punched in, round which *Aecetiai Pocolom*, painted in white and yellow, in archaic Latin characters ; the whole encircled by a wreath white and yellow.

For the inscription, see T. Mommsen, *Corpus Inscript. Latin.* 1863. I. p. 23, No. 43.

1834. ——— CCCIII. $2\frac{1}{10}$ in. by $3\frac{9}{10}$ in. At the bottom of the bowl inside, *Tru*, painted in Oscan characters. *Br.*

Fabretti, *Corpus Inscript. Ital.* No. 2597.

1835. PINAX. LXXV. 2 in. by $12\frac{3}{10}$ in. In the centre of the inside a head, to the front, radiating from which are four honeysuckle flowers, placed alternately with four buds ; all these ornaments are punched in, except the buds, which are incised and picked out with white ; round this central ornament are many concentric circles, extending to the rim of the *pinax* ; the innermost are six composed of hatched lines ; then, between two concentric grooves a wreath, the stems incised, the flowers and leaves picked out in white ; then another wreath, similarly incised and painted, a grooved circle, another similar wreath, and on the brim, between two concentric grooves, a circle of dots ; round the body three concentric grooves. *H.*

1836. ——— CCCIV. $1\frac{1}{2}$ in. by $10\frac{2}{10}$ in. In the centre of the inside a star, formed by the intersection of eight elliptical curves ; at the point of each ray a honeysuckle flower ; the whole punched in, and surrounded by three concentric circles of hatched lines.

1837. PINAX. CCCIV. $1\frac{1}{10}$ in. by $8\frac{1}{10}$ in. In the centre of the inside two concentric circles incised, round which are several concentric circles of hatched lines.

1838. PHIALÊ. CCC. $2\frac{2}{10}$ in. by $6\frac{4}{10}$ in. On the bottom of the foot *Leneu*, in Etruscan characters, incised. Pl. C. 1838. *Sl.*

1839. PINAX. LXXIX. $1\frac{9}{10}$ in. by $6\frac{9}{10}$ in. Foot broken. Round the inside an inscription in Etruscan characters, *Pune; Karne; Speturie; Eafnit; Ch;* and on the outside *AN* in Etruscan characters retrograde; both inscriptions are incised. Pl. C. 1839. *T.*

1840. ——— xciv. 2 in. by $12\frac{9}{10}$ in. Inside, within two concentric grooved circles, an oblong stamp, on which are three Etruscan letters, *S.F.P.* retrograde, in relief. Pl. C. 1840. *Vulci.*

1841. ——— xciv. $2\frac{1}{10}$ in. by $12\frac{4}{10}$ in. Broken. Inside, within three concentric grooves and a band of hatched lines, an oblong stamp, on which are five Etruscan letters in relief, *SP.F.A.P.* retrograde. Pl. C. 1841. *Vulci.*

1842. ——— cccv. $1\frac{2}{10}$ in. by $4\frac{1}{2}$ in. Round the brim is a row of honeysuckle ornaments, between each of which two or three rings, all punched in; on either side of this row of ornaments is a concentric grooved circle and circle of dots; the foot encircled by two rows of similar dots, red on a black ground.

1843. ——— cccvi. $3\frac{7}{10}$ in. by $5\frac{1}{2}$ in. Design white, with incised lines, on a black ground; the body encircled by an ivy wreath, the brim by an ivy wreath, a row of ivy leaves, the points radiating outwards, and a row of dots; these ornaments on the brim are separated one from another by three concentric grooved circles; the bottom of the inside is encircled by a wreath, within which two concentric incised circles.

1844. PINAX WITH REBATED LIP. CCLVII. $1\frac{2}{10}$ in. by $7\frac{2}{10}$ in. In the centre of the inside a circular depression, in the centre of which is a ring, round which a circle of rings, radiating from which are a number of leaf-like

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ornaments; beyond these is another circle of rings; all these ornaments are punched in; round the circular cavity is a border of egg pattern radiating from a grooved circle, and round the brim is an ivy wreath between two grooved circles; these ornaments are incised, and picked out with white.

Dur. No. 1101.

1845. PINAX WITH HANDLE. CCCVII. $1\frac{6}{10}$ in. by 10 in. Encircled round the mouth by an egg moulding; the handle fluted; under it, in relief, the head of Medusa, full face; the bottom encircled by concentric ridged circles.

Dur. No. 1089.

1846. ASKOS. CCCVIII. $5\frac{6}{10}$ in. On the top, in relief, a Mænad rushes along to the right, holding in her right hand a *thyrsus*, in her left a panther; her hair falls down her shoulders, and is bound with a diadem; she wears a talaric *chiton* with sleeves, over which is a *pardalis* girt at the waist; behind her an ivy tree; the sides of the vase reeded. *Magna Græcia*.

Dur. No. 1842.

1847. ——— CCCVIII. $3\frac{2}{10}$ in. On the top, in relief, a Mænad rushes along, holding in her right hand a *thyrsus*, in her left a panther; she is attired like the Mænad on the last vase; this figure appears to have been cut out of some larger relief and inserted; the sides of the vase are reeded. *Magna Græcia*.

Dur. No. 1841.

1848. ——— CCCVIII. $3\frac{2}{10}$ in. On the top, in relief, Thetis riding on a Hippocamp; she wears a talaric *chiton* girt at the waist; round this group are four honeysuckle flowers, punched in; the sides of the vase are reeded. *Magna Græcia*.

Dur. No. 1860.

1849. ——— CCCVIII. $3\frac{2}{10}$ in. On the top, in relief, the infant Héraklēs strangling the snakes; he kneels on both knees, and grasps a snake in each hand; the sides of the vase reeded. *H*.

1850. ——— CCCVIII. $3\frac{6}{10}$ in. On the top, in relief, a winged Victory, sacrificing a bull; she is kneeling by

the side of the bull, and is drawing back its head, holding her dagger in her right hand; her *peplos* is thrown over her lower limbs; the sides of the vase are reeded. *Magna Græcia*.

Dur. No. 1366.

1851. Askos. CCCVIII. $3\frac{3}{10}$ in. On the top, in low relief, Kybelê mounting in a *biga* drawn by two lions; she wears a talaric *chiton*; a winged Nikê is flying towards her head to crown her with a wreath; at the side of the lions are two figures, perhaps Apollo and Artemis, bearing torches; the hindermost wears a talaric *chiton*; the sides of the vase are reeded, the foot encircled by a red band. *H*.

1852. ——— CCCVIII. $3\frac{4}{10}$ in. On the top, in relief, a Gorgon, holding up, on either side, a lion by the fore paw; she is moving to the left, but looks to the front; her long hair falls down her shoulders; she wears a *chiton* reaching to the knees and girt at the waist; the lions are standing on their hind legs, and flinging back their heads; the sides of the vase are fluted. *Magna Græcia*.

Dur. No. 1369.

1853. ——— CCCVIII. $3\frac{8}{10}$ in. On the top a relief representing Aurora rising out of the waves; the heads of two of the horses of her *quadriga* project in strong relief; behind, the figure of the goddess herself and the pole of the *quadriga* are more faintly indicated; the sides of the vase are reeded. *R.P.K.*

1854. ——— CCCVIII. 7 in. On the top a head of Seilénos, in high relief, bound with ivy over the forehead, from which goat's horns rise; his beard falls in parallel rows; the sides of the vase are reeded; on the bottom a X painted red. *H*.

D'Hancarville, III, Pl. 58, 59.

1855. ——— CCCVIII. $3\frac{8}{10}$ in. On the top a bearded mask of Seilénos, in relief; the sides fluted.

1856. ——— CCCVIII. $3\frac{4}{10}$ in. On the top a mask of Seilénos, full face; the sides of the vase reeded. *H*.

1857. ——— CCCVIII. $4\frac{2}{10}$ in. On the top a mask of Seilénos, full face; the hair bound over the forehead with

a long sash, of which the ends hang down on each side; the sides of the vase reeded; inside this vase is a rattle. *H.*

1858. *Askos.* cccviii. $3\frac{1}{10}$ in. On the top a bearded mask of Dionysos, full face; over the forehead, on each side, a projection, like a horn; the sides of the vase reeded. *H.*

1859. ——— cccviii. $4\frac{2}{10}$ in. On the top a mask of Dionysos, full face, bearded and bound with ivy; the sides of the vase reeded; on the bottom a X painted red.

Dur. No. 1840.

1860. ——— cccviii. $3\frac{4}{10}$ in. On the top a bearded mask of Poseidôn, full face; the sides of the vase reeded. *Magna Græcia.*

Dur. No. 1859.

1861. ——— cccviii. 4 in. On the top, in relief, a youthful head of Héraklês to the front, the hair covered with the lion's skin; he is beardless; the sides of the vase are reeded; on the bottom a X painted red.

1862. ——— cccviii. $3\frac{4}{10}$ in. On the top, in high relief, a head of Apollo (?) to the front, with long hair hanging down the neck; the sides of the vase are reeded.

1863. ——— cccviii. $4\frac{2}{10}$ in. On the top, in relief, the head of an Amazon in a Phrygian helmet to the left; she has long hair, bound over the forehead with an *ampyx*; on the back of her helmet is a honeysuckle tendril, *helix*; some object like a lion's tail falls in a wavy line over the side of the helmet; the sides of the vase are reeded, on the bottom a X painted red, nearly effaced. *R.P.K.*

1864. ——— cccviii. $3\frac{2}{10}$ in. On the top, in relief, a mask of Medusa, full face; the sides of the vase reeded.

1865. ——— cccviii. $2\frac{2}{10}$ in. On the top, in relief, a mask of Medusa, full face.

Dur. No. 1882.

1866. ——— cccviii. $3\frac{1}{2}$ in. On the top, a mask of Medusa in relief, full face; the sides of the vase reeded. *Magna Græcia.*

Dur. No. 1858.

1867. Askos. cccviii. $4\frac{1}{10}$ in. On the top, a mask of Medusa in relief, full face; the body reeded. *Bequeathed by Miss Auldjo, 1859.*

1868. ——— cccviii. $5\frac{1}{10}$ in. On the top, a mask of Medusa in relief, full face; the body reeded. *Bequeathed by Miss Auldjo, 1859.*

1869. ——— cccviii. $2\frac{2}{10}$ in. On the top, a mask of Medusa in relief, full face, surrounded by snakes; the body reeded.

1870. ——— cccviii. $3\frac{2}{10}$ in. On the top, in relief, a lion's head and fore paws to the front; the sides of the vase reeded. *Naples, T. B.*

1871. ——— cccviii. $3\frac{7}{10}$ in. On the top, four *astragali* in relief; the body reeded. *St.*

1872. ——— cccix. $2\frac{1}{2}$ in. On the top, in relief, Orestes kneels, defending himself, with his sword in his right hand, against a snake, which springs at his face; he is kneeling on the rock at Delphi, and with his arm clings to the *omphalos* of Apollo for protection, which is covered with fillets, *tetaínōmenos*; he is naked, and wears *endromides*; the cavity of this vase is pierced with a funnel-like aperture at the bottom; inside is a rattle; the sides are reeded. *Magna Græcia.*

Dur. No. 1381. R. Rochette, *Mon. Inéd. Orest.* p. 155.

1873. ——— cccx. $3\frac{1}{10}$ in. On the top, in relief, Thetis riding on a Hippocamp, and carrying the armour of Achilles; she wears a talaric *chiton* girt at the waist, and a *peplos* thrown over her knees; in her right hand she bears the spear, on her left arm the shield of Achilles, on which is an eagle (?) in relief; the Hippocamp terminates in a fish's tail, fimbriated at the edge; the body of the vase reeded. *Magna Græcia.*

Dur. No. 1361.

1874. ——— cccviii. $2\frac{2}{10}$ in. On the top five honeysuckle flowers, punched in, between two concentric grooved circles; the sides reeded.

1875. Askos WITH HUMAN-HEADED SPOUT. cccxi.

$3\frac{1}{10}$ in. The top pierced with holes; the vase encircled a little below the top with four parallel grooves. *T*.

1876. ASKOS WITH LION-HEADED SPOUT. CCCXII. $2\frac{2}{10}$ in. Encircled round the mouth with the egg pattern; on the sides oblique parallel lines meeting other oblique parallels at an angle, so as to form a zig-zag band, the whole punched in; inside the mouth is a projecting ledge running partially round, so as to hold on the lid, which fitted into it by a groove; the mane of the lion is represented by parallel rows of marks punched in. *H*.

1877. ——— CCCXII. $2\frac{2}{10}$ in. The top pierced with a single hole, the body and handle reeded; the mane of the lion indicated by marks punched in. *T*.

1878. ——— CCCXII. $2\frac{2}{10}$ in. The top pierced with holes, the body reeded.

1879. ——— CCCXII. $2\frac{2}{10}$ in. The top pierced with holes, the body and handle reeded; the mane of the lion is indicated by marks punched in. *T*.

1880. ——— CCCXII. $3\frac{1}{10}$ in. Handle broken. On the top, in high relief, the bust of a youthful Satyr, full face; his hair is wreathed with ivy; over his right shoulder he carries a *pedum*, of which he holds the end in his right hand; on his left shoulder is drapery; this bust appears to have been cut out of some larger relief and inserted in the vase; round it are a number of holes for percolation; the whole is encircled by a crimson band; the sides of the vase are fluted. *T*.

1881. ASKOS. CCCIX. $2\frac{4}{10}$ in. The top pierced with holes, the sides fluted; round the mouth a row of honeysuckle flowers between concentric lines; the whole punched in.

1882. ——— CCCIX. $3\frac{2}{10}$ in. The top pierced with holes, and encircled by honeysuckle flowers and concentric grooved lines; the body and handle reeded. *T*.

1883. VASE WITH HANDLE AND SPOUT. CCCXIII. $5\frac{1}{2}$ in. The body reeded, the shoulder encircled by a row of honeysuckle flowers linked together by crosses, the whole punched in; the handle terminates at its upper juncture in two lions'

heads looking in opposite directions; inside the mouth is a projecting ledge, running partially round, so as to hold on the lid, which fitted into it by a groove.

1884. VASE WITH HANDLE AND SPOUT. CCCXIII. 6 in. The body reeded, the shoulder encircled by a row of honey-suckle flowers linked together by curves; the whole punched in; the handle terminates at its upper juncture in two lions' heads looking in opposite directions; inside the mouth is a projecting ledge, running partially round, so as to hold on the lid, which fitted into it by a groove. *H.*

D'Hancarville, iv., Pl. 27, 28.

1885. Askos. CCCXIV. $3\frac{7}{10}$ in. by $7\frac{4}{10}$ in. The mouth of the vase, which is closed by a strainer, rises from the centre of a long ridge along the top; at one end is the spout; on one side is incised ΠΡΟΠΙΝΕ ΜΗ ΚΑΤΘΗΙΣ, "Drink, do not lay [me] down." *Magna Græcia.*

Dur. No. 1006. Panofka, *Recherches sur les Noms des Vases*, Pl. v., fig. 75, p. 30. Corpus Inscript. No. 8470.

1886. LÊKYTHOS IN THE FORM OF AN ELEPHANT. CCCXV. $3\frac{6}{10}$ in. by $6\frac{2}{10}$ in. The body encircled by an ivy wreath, which has been painted white; down the back a high ridge, out of the centre of which rises the mouth; the protruded trunk forms the spout; the handle is placed on the side, in a line with the mouth; the form of the animal is very rudely and imperfectly imitated; the body and legs are rather those of a hog; inside the vase is a rattle. *Vulci.*

Dur. No. 1832.

1887. LÊKYTHOS IN THE FORM OF A DOLPHIN. CCCXVI. $3\frac{1}{2}$ in. by $7\frac{6}{10}$ in. The body painted black, picked out with white, the belly left the natural colour of the clay; from the centre of the back rises the mouth of the vase, on either side of which is an ivy branch, painted white and incised; the spout projects behind above the tail; on the back rises a fin, milled at the edge and pierced through the side; on the head is another fin, similarly milled and pierced; on the belly project three fins, on which the vase rests; the eyes are represented by circular projecting disks, with a central white dot and a white ring on a black ground; the eyelids are represented by white lines and a parallel row of white dots; between the eyes are two volutes issuing from the

with his left hand he is drawing forward over his left shoulder the edge of his *chlamys*, which is spread on the rock beneath him; the Hesperid towards whom he is looking back is seated on higher ground; she extends both hands as if holding out a sash; she wears a close-fitting cap, earrings, a beaded necklace, armlets, and a talaric *chiton* girt at the waist; the earrings and other ornaments of all the female figures on this vase have been raised and gilt; round the neck is a myrtle wreath raised and gilt. *Cyrenaica. G. D.*

Dennis in Transact. Royal Soc. Lit. IX. N. S. pp. 280-1.

*C. 2. HYDRIA. CXL. 1 ft. 3 $\frac{4}{10}$ in. Design red, with accessories in white, blue, and pink on a black ground; Dionysiac scene, apparently representing a vintage; in the centre is a female figure, standing on the third step of a ladder, and putting something into a *calathus*, which another female, who stands on the ground on the left, holds up to her; the figure on the ladder is turned to the front, resting on her left leg, the right being bent up, and resting on a higher rung of the ladder; she bends downwards a little to her right, in order to reach the *calathus*; her left arm is by her side; her hair is drawn back from off her face, and covered with a beaded coif, from which the tresses escape behind; she wears earrings, a beaded necklace, armlets, and a *peplos*, which falls from the waist to the foot; the figure on the left holds up the *calathus* in both hands; her hair is drawn off the face, and carefully plaited; she wears a talaric *chiton* painted blue, with a white stripe, *paraphé*, down the side; behind her, on the extreme left, is a Mænad dancing to the left; she turns half round to the right, bending down her head over her left shoulder, and resting her left hand against her hip; she wears earrings; her hair is drawn off the face, and bound with a radiated diadem; she appears to be enveloped in a *peplos*, in which her arms are muffled; between these two figures, and on higher ground, is a Mænad playing on the double flute, which she holds in both hands; she faces the right; her hair is drawn off the face, and falls in a club at the back of the neck; it is bound with a laurel wreath; she wears earrings with pendants, a beaded necklace, a talaric *chiton* with tight sleeves, and a *peplos* thrown over her left shoulder, leaving the right one free; behind her, above the head of the dancing Mænad, on the extreme left, is a diminutive figure of Ægipan advancing rapidly to the*

right with outstretched left arm; over his left arm is thrown a panther's skin, *pardalis*; he is bearded; immediately on the right of the ladder is a plant with berries, possibly intended to represent a vine; then a Mænad dancing to the right, and looking upwards, with her head thrown back; her hair is drawn off the face, and bound with a diadem; she is enveloped to the feet in a *peplos* with a broad white border; on the extreme right is another female figure, dancing to the right and looking back at her companion; she is playing on the *krotala*; her left arm is raised; her hair is drawn off the face, and bound with a laurel wreath; she wears earrings, a beaded necklace, armlets, and a talaric *chiton*, over which is a *diploidion* falling to the hips; between these two figures, and on a line with their heads, is the Dionysiac Erôs flying to the right, and playing on the double flute; his hair is drawn off the face, and gathered into a knot behind; he wears earrings, armlets, and a *chlamys*, which is thrown over his left arm and streams behind him; his flesh, and that of the three central figures, is painted white; the necklaces and other ornaments of the figures are raised, and have probably been gilt; the drapery of the two Mænads on the extreme left, and of the Mænad on the extreme right, appears to have been washed over with transparent pink colour over the red ground; the ladder rests against the background of the scene, without any apparent support; round the neck of the vase a string of raised beads. *Cyrenaica. F. H. S. W.*

C. 3. HYDRIA. CXL. 1 ft. 6 $\frac{6}{10}$ in. Design red and white on a black ground; in the centre of the scene Dionysos leaning back, supported by a female figure, probably Ariadnê, who stands behind him; in front of his head Erôs stands, holding in his left hand a fan, *rhipis*; Dionysos wears an embroidered *chiton* with sleeves, over which is a panther's skin, and long boots fastened with buttons in front; in his right hand he holds a *thyrsus*; his face, all but the end of his beard, and half the upper part of his body, are wanting; his left arm is drawn back; Ariadnê stands behind him, supporting his head; her head, all but the back hair, and her bosom, are wanting; her left arm passes under his left hand round the front of his body; she wears a talaric *chiton* girt at the waist, and ornamented with two narrow stripes down the left side; her hair falls down her

neck; behind her a female figure advancing to the left and playing on the *tympanon*; this figure has her hair drawn back from the face and wears earrings, a beaded necklace, armlets, sandals, and a *peplos* passing round the lower half of the body and over the back and left arm; her flesh is painted white; behind her is a seated Satyr playing on the *magadis* with both hands; he is bearded, his hair is shaggy and falls in ringlets; the *magadis* is ornamented with the wave-pattern; a mantle is thrown over his lower limbs; behind him, on the extreme right and on higher ground, is a winged female figure, perhaps Echo, clad in a *peplos* which envelopes her body and both arms, coming over the back of the head and the mouth; she appears to be hovering with both arms bent, as if drawing forward her *peplos* over some object; on the left a female figure is seated on a rock immediately in front of Dionysos; with her left hand she holds up a *tympanon*, which rests on her knees in a slanting position; her hair is bound with an *opistho-sphendoné* chequered behind; some of the curls behind the ear are raised in relief; she wears a beaded necklace, bracelets, and a talaric *chiton* girt at the waist and fastened by a narrow lace to the right shoulder; her right hand hangs by her right side; her *tympanon* and that of the female figure already described on the right are ornamented with a star; round the edge of the *tympanon* of the figure on the right is the wave-pattern; round the edge of the other *tympanon*, circles between intersecting diagonals; behind the seated female figure on the left stands a youthful beardless Satyr playing on the *syrix*; he has tall horns over the forehead bent a little forward, goat's ears and tail; over his left shoulder hangs a *chlamys*; behind him on the extreme left and on a higher level is Ægipan stooping forward over a vase with a wide mouth, into which he is pouring a libation from an *oinochoë*; round his left arm is twisted a panther's skin; his right leg is raised over the vase, his right hand is advanced, his hair is shaggy, his beard hangs in long curls; round the neck of this *hydria* a necklace of pendants raised in relief, which has probably been gilt. *F. H. S. W.*

C. 4. HYDRIA. CXL. 1 ft. $4\frac{1}{10}$ in. Much restored and broken. Design red and white on a black ground; the figures arranged in two rows, one above the other; 1. on

the shoulder the toilet of Helen; in the centre of the scene Helen, seated on a chair to the right, draws forward her *peplos* over her left shoulder; her right arm is thrown over the back of the chair; Pothos hovering in the air before her is arranging her head-dress, which is composed of an *opistho-sphendoné*, ornamented with a checky pattern, and radiated over the forehead; her hair is tied at the roots, and the long tresses escape behind; she wears armlets; round the lower half of her body is a *peplos*, ornamented with a deep embroidered border of rays and ivy leaves; her body is painted white; her feet are broken away; above her head, ΕΛΕΝΗ; Pothos kneels in the air; he is naked; his hair is radiated over the forehead, and the long tresses are tied at the roots; above his head, ΠΟΘΟΣ; in front of Helen is a lighted censer, *thymiaterion*; behind the censer stands a female figure facing Helen in an attitude of attention; her hair is bound with an *opistho-sphendoné*, ornamented with a checky pattern, and radiated over the forehead, from which the long tresses escape behind; she wears earrings, a beaded necklace, armlets, a talaric *chiton*, and a *peplos* wrapped round her lower limbs; her feet are broken away; behind her is a seated female figure turning her head towards Helen, her body being half turned in the opposite direction; her hair is bound with a radiated diadem, which is wound twice round the head; she wears earrings and a talaric *chiton*; the lower part of this figure from the waist is wanting; above her head, ΚΑΛΗ; behind her stands a female figure, who has placed her right foot on higher ground, and leans forward resting her right elbow on her knee; her left hand is placed on her hip; her hair is bound with an *opistho-sphendoné*, wound twice round her head, and radiated over the forehead, from which the long tresses escape behind; she wears earrings, a beaded necklace, armlets, and a talaric *chiton*; above her head, ΚΛΕΩ; behind her on the extreme right is a seated female figure, half turned to the right, but looking towards Helen, while her left hand draws forward one end of a *peplos* over her shoulder; her hair is radiated over the forehead; the long tresses are tied at the roots with a string, each end of which terminates in three little balls; she wears earrings, a beaded necklace, armlets, and a talaric *chiton*; her right arm, now broken away, must have rested on a *tympanon*, which is by her side, and which is ornamented with tassels tied at intervals round the rim;

above and below her, portions of a laurel tree; behind Helen stands a female figure holding in her right hand a fan, *rhipis*; her hair is bound with a diadem which passes three times round the head; the long tresses escape behind; she wears armlets and a talaric *chiton* girt at the waist; of this figure the right shoulder and back of the head, and the legs below the knee, are wanting; behind her stands a female figure who leans forward, resting her left elbow on the shoulder of the figure in front of her; her right arm rests on her hip; her left leg is thrown across her right; her hair is bound with an *opistho-sphendoné*, ornamented with a checky pattern, and radiated over the forehead; her long tresses escape behind; she wears earrings, a beaded necklace, armlets, and a talaric *chiton* girt at the waist; her legs from the knees to the ankles are wanting; behind her on the extreme left is a female figure seated to the left, but turning her head round towards Helen; with her right hand she draws over her shoulder one end of a *peplos* (?); her left arm rests on a *tympanon* by her side, ornamented with tassels tied at intervals round the rim; her hair is confined by an *opistho-sphendoné*, ornamented with a checky pattern, and radiated over the forehead; she wears earrings, a beaded necklace, armlets, and a talaric *chiton* girt at the waist; her legs from above the knees are wanting; below her has been a branch; 2. the lower row of figures is so mutilated that it is impossible to discover the subject; on the left is a female figure seated looking to the right, who draws with her left hand one end of a *peplos* over her left shoulder; her hair falls in long ringlets on each side of her neck, and is bound with a broad diadem ornamented with transverse bars; she wears earrings, a beaded necklace, armlets, and a talaric *chiton* girt at the waist; below her a laurel tree; her body nearly to the feet and her right forearm and left elbow are wanting; behind her stands a female figure who holds out in her right hand a string of beads, perhaps a necklace; her hair is gathered off her face, and tied at the roots behind; she wears earrings, a beaded necklace, armlets, and a talaric *chiton* girt at the waist, and ornamented with an engrailed stripe, *paruphé*, down the side; in front of her is a *stélé*; her body from the waist to the knees and her left arm are wanting; behind her on the extreme left is seated a female figure turned to the right; in her left hand she has held out a laurel branch, nearly all of which is wanting; her head is bent a little downwards; her

hair is bound with a broad diadem, radiated over the forehead, and ornamented with transverse black bars; she wears earrings, a beaded necklace, armlets, and a talaric *chiton* girt at the waist, and ornamented with a double stripe, *paruphé* down the side; below her a laurel branch; on the right are the feet and bottom of the *chiton* of a standing female figure; the *chiton* is ornamented with a double stripe, *paruphé*; on her right is a laurel tree; to the left of this figure is a fragment of the skirt of another female figure wearing a talaric *chiton*. F. H. S. W.

C. 5. HYDRIA. CXL. 12 $\frac{1}{8}$ in. Design red and white on a black ground; the toilet of Aphrodité, or of Helen; in the centre of the scene Aphrodité stands in front of a stool, stooping forward to put on her *chiton*, the lower end of which she draws over her head with her left hand; her right arm is passed up the length of the *chiton*, supporting it; she stoops slightly to effect her object; under her arms her body is girt with a broad band, which conceals her breasts; her hair is bound with a myrtle wreath; a single curl falls in front of the ear; she wears earrings and sandals; Erôs, or Pothos, hovering in the air in front of her, assists in drawing the *chiton* over her head; his flesh has been painted white; his head is encircled by a wreath; behind Erôs stands a female figure who, with outstretched hands, appears to have just handed the *chiton* to Aphrodité; her hair, which is short, falls unconfined half-way down the neck; she wears a talaric *chiton* girt at the waist; behind her, on the extreme left, a Satyr advances, who throws back his arms with a gesture of astonishment; he is bearded, and bald on the crown; on the extreme right, behind Aphrodité, stands a female attendant, half turned to the right, but looking towards Aphrodité; in her right hand she holds a *pyxis* and an embroidered sash, *tainia*; her left hand is raised towards her shoulder; her hair is covered with a close-fitting cap; a single lock falls in front of the ear; she wears earrings and a talaric *chiton*, over which a *diploidion* falls as low as the hip. F. H. S. W.

C. 6. — CXL. 1 ft. 2 in. Parts of this vase are wanting. Design red, white, and yellow on a black ground; in the centre of the scene Apollo seated on a swan, which, with outstretched wings, appears to be just alighting on a mountain side; Apollo holds in his right hand a branch of laurel; his left shoulder

rests against the neck of the swan ; his hair is bound with a radiated diadem, and falls in long tresses on his left shoulder ; his lower limbs are covered with a bordered mantle ; the swan is painted white, and the feathers picked out with yellow ; beneath its feet a tendril ; on the extreme right stands a Mænad, facing Apollo, and raising her right hand towards him, as if conversing ; her left hand rests on a *thyrsus* ; she wears an *opistho-sphendonê* bound twice round the head, and a talaric *chiton*, over which a *disploudion*, girt at the waist and bordered with a deep black stripe, falls as low as the hips ; the head of the *thyrsus* is composed of laurel leaves ; between this figure and Apollo, on lower ground, is a Satyr, kneeling on his left knee on the ground, on which he also leans his left hand ; he turns his head round towards Apollo, and his right arm is raised as if beckoning to him ; he is bearded ; the right side of his body, from below the shoulder, is wanting, all but the foot ; his right arm is wanting from below the shoulder nearly to the wrist ; behind Apollo, on the left, is a female figure, seated on rising ground ; she looks towards the God, drawing forward with her left hand the end of her *peplos* over her left shoulder ; her right hand rests on the ground ; her hair is confined in a close-fitting cap ; she wears a bordered talaric *chiton*, girt at the waist ; a bordered *peplos* is thrown on the ground on which she sits ; this and the female figure on the extreme right wear on their breasts a kind of tippet, perhaps of skin, ornamented with wavy lines ; on the extreme left has been a male figure, probably a Satyr, standing, and corresponding with the standing figure on the opposite side ; of this figure all that remains is the left hand, holding a *thyrsus* ; part of the lower limbs, from the hips nearly to the feet, and the top of the head ; in front of him is part of a square footstool. *F. H. S. W.*

C. 7. HYDRIA. CXL. 1 ft. 4 in. Design red, white, and yellow on a black ground ; Zeus, in the form of a bull, carrying off Europa ; in the centre of the scene the bull is swimming to the right through the ocean, which is indicated by a dolphin, two other fish, and waves below the bull's feet ; Europa is represented as if resting her stomach against the side of the bull, rather than seated on him ; the body of the bull intercepts the view of Europa from the waist to below the knees ; she nearly faces the spectator, turning her head towards the

bull's head, towards which she extends her left hand ; with her right she draws forward the edge of a veil ; her hair is bound with an *opistho-sphendonê* ; she wears a talaric *chiton*, ornamented with black stripes, over which is a *diploidion* bordered with black ; in front of the bull Erôs flies, holding in his left hand a sash, *tainia*, and looking back towards the bull, to whom he advances his right hand, as if to show him the way ; another Erôs flies behind the bull, and has probably held in both hands a diadem ; in front of the bull a youthful male figure, Atymnos (?), his feet on the same level as the waves, moves rapidly to the right, looking back at Europa as if beckoning to her ; he is beardless, and wears a bordered *chlamys*, fastened on his breast by a brooch, *peronê* ; on the extreme right is a bearded figure, Asteriôn (?), seated on higher ground ; he looks towards Europa, advancing his right hand ; under him is thrown a mantle ; on the extreme left a youthful male figure is seated on higher ground ; in his left hand he holds a stick ; under him is thrown a mantle ; the bull and the Erôtes are painted white, with inner markings in yellow. F. H. S. W.

C. 8. HYDRIA. CXL. $13\frac{2}{10}$ in. Design red, with accessories in white on a black ground ; offerings at a tomb, perhaps that of Agamemnôn, which is represented by a nearly conical *tumulus*, in front of which is an Ionic column resting on a square plinth and sub-plinth ; the shaft is not fluted ; round it is knotted an embroidered sash, *tainia*, the ends terminating in a fringe ; on the *tumulus* a black sash is lying, an end of which touches the ground on each side of the column ; on the right a female figure, perhaps Elektra, is seated on rising ground ; her hair is drawn back and tied at the roots behind ; she wears earrings, a necklace of pendants, armlets, and a talaric *chiton*, falling over the girdle and with a double stripe, *paruphê*, down the side ; in her right hand she holds out towards the tomb a *phiale*, on which are eggs or fruits painted white ; with her left she adjusts the fastening of her *chiton* on the left shoulder ; behind her is a circular *cista*, probably of wicker-work, encircled with a band of zigzag, a band of wave pattern, and a band of Mæander ; the irregular ground on which she is sitting is indicated by uneven rows of white dots ; on the opposite side of the tomb stands a female figure, perhaps Chrysothemis, holding out on her left hand as an offering a dove, which

raises its wings as if for flight; in her right hand she holds a wreath painted white; her hair is drawn back and fastened at the roots behind; she wears earrings, a necklace, armlets, a talaric *chiton*, falling over the girdle at the waist, and with a double stripe, *paraphé*, down the side. G. D.

C. 9. HYDRIA. cxc. $11\frac{7}{8}$ in. Design red and white on a black ground; in the centre of the scene Ariadné seated to the left, her head looking back towards Dionysos (?) who stands behind her; in her right hand she holds the *thyrsus*; her left hand rests on the ground on which she is seated; her hair is drawn back; she wears a *sphendoné*, earrings, a necklace, a talaric *chiton*, over which falls a *diplōidion* girt at the waist, and sandals; her body and sandals are painted white; Dionysos is beardless; a mantle hangs from his left arm, which rests on a long staff; between him and Ariadné is a *stélē*; in front of Ariadné stands Erôs, resting his left hand on her right thigh and advancing his right hand, as if addressing her; behind him on the extreme left is a youthful Satyr seated on a panther's skin, his left hand raised to his breast; his right arm has been broken away with the handle of the vase. G. D.

C. 10. ——— cxc. $11\frac{4}{5}$ in. Design red and white on a black ground; on the left, Arês, bearded and armed with a crested helmet, an Argolic buckler, and a spear, which he is aiming at a Giant lying prostrate before him; on the shield of Arês is a club for device; his helmet has a frontal ridge; drapery hangs from his left arm; the prostrate Giant supports himself on his left knee and his shield, and has drawn back his right hand to deal a blow with his sword; on his shield is a laurel wreath within a double circle; behind him stands another Giant, armed with a conical helmet, an Argolic buckler ornamented with a star surrounded by a circle of dots, and a spear, which he is aiming at Arês to defend his prostrate comrade; behind Arês on the extreme left is Artemis, her arms extended as if drawing a bow, which has probably been painted white; her hair is short and bound with a diadem; she wears a *chiton* reaching to the knees and girt at the waist; the shields of Arês and of the fallen Giant, and the helmet of the other Giant, are painted white. G. D.

C. 11. ——— cxc. $11\frac{6}{10}$ in. Design red and white on a black ground; contest between a mounted male figure in

Asiatic costume and a Greek hero aided by Artemis; on the right a bearded figure on horseback, defending himself with his spear against the Greek; the mounted figure wears the *kyrbasia*, the top falling forward; he is clad in a tight-fitting jerkin with sleeves, and *anaxyrides*; over his jerkin a *chiton*, bordered at the neck and skirt and striped down the middle, reaches a little below the hips and is girt at the waist; his sleeves and *anaxyrides* are ornamented with parallel stripes and rows of dots; his spear is held aslant in his right hand; his horse, which is painted white, rears up against his antagonist; the Greek is armed with a conical helmet painted white, an Argolic buckler on which is a myrtle wreath, and a spear which he aims against the Asiatic, holding it nearly in a horizontal direction; a *chlamys* hangs from his left arm; Artemis wears a *chiton*, girt at the waist and reaching to the knees; she advances both arms, drawing her bow against the Asiatic; her hair is short and curly. *G. D.*

C. 12. HYDRIA. cxc. $7\frac{2}{10}$ in. Design red, white, and blue on a black ground; Erôs between two dancing Mænads; on the right a Mænad dances, moving to the right, but with her head looking back towards Erôs, who advances towards her, holding out a *tympanon*; she wears a talaric *chiton*, over which is wound a *peplos* painted blue and bordered with white, which reaches below her knees; with her right hand she holds out the edge of her *peplos*; her left hand rests against her waist; her face is painted white; her hair is fastened in a knot behind and bound with a diadem; between her and Erôs is a bunch of grapes; his body is painted white, his wings blue; on his left a Mænad dances to the left, turning her head round towards Erôs; she wears a necklace and a talaric *chiton*, over which a *peplos* seems to be wound, but her drapery, which has probably been coloured, is nearly effaced; the beads of her necklace are raised in relief, and have probably been gilt; her hair is bound with a diadem and fastened in a knot behind; round the neck of the vase a wreath in relief, which has probably been gilt. *G. D.*

C. 13. ——— cxc. $7\frac{1}{10}$ in. Design red on a black ground; a female head to the right, in a close-fitting cap; on either side stands a female figure, face to face; both have their hair drawn back and fastened in a knot behind, and wear talaric *chitons*, over which are mantles in which their arms are enveloped. *G. D.*

C. 14. HYDRIA. CXc. $6\frac{3}{10}$ in. Design red and white on a black ground; a female head to the right in a close-fitting cap, the face painted white; on the left, facing the head, stands a female figure, wearing a talaric *chiton*, round which is wrapped a *peplos*; her hair is bound with a wreath; her face and the lower part of her *chiton* are painted white; round the neck of the vase a wreath in relief, which has been gilt. *Benghazi*.

C. 15. ——— CXL. $5\frac{3}{10}$ in. Design red on a black ground; Erôs stands to the right; in his right hand he holds a strigil (?); in front of him a honeysuckle tendril, *helix*. *G. D.*

C. 16. ——— CXL. $5\frac{3}{10}$ in. Design red on a black ground; a female figure moving rapidly towards an altar or *cippus* on the left, over which she holds out her right hand; she looks back, extending her left hand to the left; her hair is drawn up behind; she wears a talaric *chiton*, over which falls a *diploidion*, both bordered. *G. D.*

C. 17. ——— CXL. $4\frac{8}{10}$ in. Design red on a black ground; a female figure moving rapidly to the right, carrying in both hands a large oblong *pyxis*; she wears a close-fitting cap, and a talaric *chiton*, girt at the waist; the *pyxis* is ornamented with parallel stripes and dots; behind her hangs a sash. *Teucheira, G. D.*

C. 18. ——— CXc. $7\frac{6}{10}$ in. Design red on a black ground; a group of three female figures standing conversing; the central figure and the one on the left are turned to the right, facing the third, who advances her right hand, below which is a *phiale*; a sash appears to be hanging from her right arm; all the three figures have their hair drawn back and fastened in a knot behind, and wear talaric *chitons*, over which are *pepli* wound round the body. *G. D.*

C. 19. FRAGMENT OF HYDRIA. CXc. $5\frac{8}{10}$ in. Design red, white, and yellow on a black ground; battle scene; on the left a bearded warrior is fighting with a youthful beardless warrior over a third combatant, who has fallen between them; on the right is part of the body of a fourth warrior, who is moving away from the group of combatants; the bearded figure wears a high pointed conical helmet; in his right hand is a spear, aimed at his antagonist; on his left arm is an Argolic buckler, held by a band,

oohanon, through which the arm passes, and by a strap, *porpax*, grasped in the hand; round the inside of the *antyx*, the wave pattern; a *chlamys* hangs from the left shoulder of this figure; his left thigh is advanced; both legs are broken off at the knees; his antagonist presses forward, having his right hand drawn back in order to strike the fallen warrior with his sword; he is armed with a crested helmet, and an Argolic buckler painted white, of which the *antyx* is encircled with a double row of studs and two lines painted in yellow; his left leg is broken away above the knee; his right thigh is concealed by the shield of the fallen warrior; drapery is shown at the back of his left thigh and down the line of his right leg; of the fallen warrior nothing remains but his head, chest, shield, and left side to the hip; he appears to be trying to raise himself with his right arm, looking towards the warrior on the right, who seems about to cut him down with his sword; his helmet has a lofty crest, which bends forward like a Phrygian cap; his shield is painted white with a black spot in the centre, and with rows of studs and lines round the *antyx*, as on the shield of the warrior last described; of the fourth warrior nothing remains but the end of the plume of his helmet, part of his Argolic buckler, and the back of one leg; the inside of his shield is shown; it is ornamented round the *antyx* with the wave pattern. G. D.

C. 20. AMPHORA. CCXVI. $11\frac{4}{10}$ in. Design red and white on a black ground; 1. Dionysos and Ariadnê, attended by Erôs, Ægipan, and a Satyr; on the left is Dionysos seated on a rock, on which a mantle is thrown; he holds a *thyrsus* in his right hand, and looks back towards Ariadnê, who is seated behind him; Dionysos is beardless; his hair is bound with a diadem; at his feet is a panther, playing with the feet of Ariadnê; she wears a close-fitting cap, and has a *peplos* wrapped round the lower half of her body, and hanging over the rock on which she is sitting; her left arm rests on the rock; she looks towards Dionysos, advancing her right arm, on which Erôs rests his left foot, bending his right knee; he looks at Ariadnê, advancing both hands towards her nose, as if offering her an *alabastos* of perfumes; his hair is bound with a wreath, his body painted white all but the wings; on the extreme right is Ægipan, seated on a rock, looking towards Dionysos, and holding up a knotted

club in his right hand, while he places his left on the left arm of Ariadnê; on the extreme left is a bearded Satyr, moving towards Dionysos, his left arm advanced, his right hand resting on his hip; the scene is probably meant to represent a mountain side; the rocks on which Dionysos and Ariadnê are seated are rather implied by the arrangement of the drapery than distinctly represented; 2. rev. three youths standing conversing; they are beardless, and wear mantles; the one on the right has his right arm advanced; behind him is a *stêlé*; his two companions, who stand facing him, have their hands enveloped in their drapery. *G. D.*

C. 21. AMPHORA. CCXVI. 1 ft. Design red and white on a black ground; 1. contest of Amazons and Gryphons; in the centre an Amazon defending herself against a Gryphon, who attacks her on the left; her left leg is bent, her right extended; with her right hand she is aiming an axe at the Gryphon, who is striking her on the flank with both forepaws; on the right another Gryphon has fastened his beak and claws on her knee; a third Gryphon, on higher ground on the right, rushes at her head; she is armed with a pointed Phrygian helmet, from which a long pendent flap or cheek-piece hangs down to her neck; on her left arm is a crescent-shaped *pelta*; she wears a richly embroidered *chiton*, girt at the waist and reaching to the knees, under which is a close-fitting jerkin with long sleeves; her legs are clad in *anaxyrides*; on her feet are sandals; on the *chiton*, above the waist, are two rows of black rays, the points opposed; below the waist are rings, a row of rays, and a border of wave pattern; her jerkin and *anaxyrides* are ornamented with parallel bars and stripes, and rows of dots, probably to represent fur; her *pelta* and helmet have a broad black border; on the extreme left is a second Amazon, coming to the rescue of her comrade; with her right hand she aims her spear at the Gryphon on the left, bending her right knee, with her left leg extended, her attitude being similar to that of the Amazon in the centre, but the direction of the two figures being opposed; on her left arm is a *pelta* bordered with black; she wears a Phrygian helmet, a jerkin with sleeves and *anaxyrides* similar to those of the Amazon first described; above the central group and on higher ground is a third Amazon, whose body from the waist downwards is

concealed, probably by rising ground; with both hands she heaves on her shoulders a rock which she is about to hurl on the Gryphon below her; she wears a helmet, an embroidered *chiton*, and a jerkin with sleeves similar to those of the Amazon first described; the scene takes place on rocky ground, on which are several laurel trees; the Gryphons are painted white; 2. rev. three youthful male figures standing conversing; all three are beardless, and wear mantles in which their hands are muffled; the centre figure faces the one on the right; the figure on the left also faces the right. *F. H. S. W.*

C. 22. AMPHORA. CCXVI. $9\frac{6}{10}$ in. Design red on a black ground; 1. on the left a youthful male figure on horseback, looking to the right towards a youthful male figure who stands facing him, and holding in his right hand a branch (?); the mounted figure is beardless, and wears a *chlamys* bordered with black; a *petasos* appears to be hanging at the back of his neck; his right hand is raised behind his head; his horse is thrown on his haunches, raising his right leg; the standing figure is beardless, and wears a mantle which conceals his left arm and hand, and leaves the right shoulder and arm bare; the object held in his right hand may be a palm branch; 2. rev. two youthful male figures stand facing each other; they are beardless and wear mantles; the one on the right has his right arm and shoulder bare, and holds a stick in his right hand. *G. D.*

C. 23. ——— CCXVI. $7\frac{2}{10}$ in. Design red on a black ground; 1. a female figure stands sacrificing at an altar; her face is nearly obliterated; her hair is drawn back and fastened in a knot behind; she wears a talaric *chiton*, over which is a *peplos*; she turns to the left, holding out her right hand over a small oblong altar on the left, as if dropping incense on it; 2. rev. two draped female figures stand facing each other; between them is a *calathus*; both wear talaric *chitons* and *pepli*, and have their hair drawn back and gathered into a knot behind; the one on the right has her hands muffled in her *peplos*; her companion advances her right hand, holding out something over the *calathus*. *G. D.*

C. 24. ——— CCXVI. $6\frac{3}{10}$ in. Design red with accessories in white on a black ground; 1. a bearded Satyr stands looking to the right; he wears a white wreath; a *nebris* hangs from his left arm; in his right hand he holds a ball, *sphaira*,

ornamented with a cross; he wears high boots, *endromides*; his feet are sunk a little below the line of the ground on which he stands; 2. rev. a female figure stands leaning forward and resting her left foot on a rock; she looks to the right, holding out in her right hand a *phiale* reeded round the body; a sash hangs from her right arm; her left arm rests across her bent knee; her hair is partially covered by a cap, open behind and radiated over the forehead; the long tresses escape behind and are tied at the roots; she wears a bordered talaric *chiton*, girt at the waist. *G. D.*

C. 25. AMPHORA. CCXVI. $7\frac{1}{10}$ in. Design red and white on a black ground, very carelessly drawn; 1. on the right, a female head, looking to the left, towards which Erôs is flying, holding out in his left hand a mirror; the female head has the hair nearly concealed under a close-fitting embroidered cap, and wears earrings and a necklace; at the base of the neck a tendril; the body of Erôs is painted white; below him is some circular object, probably a *tympanon*, seen nearly in profile; 2. rev. two youths, standing face to face; both wear mantles; the one on the left holds up in his right hand some disc-like object, probably a *tympanon*; his companion has his right arm and shoulder bare, and extends his right hand towards a ball (?) in front of his right knee. *Benghazi. G. D.*

C. 26. ——— CCXVI. $7\frac{3}{10}$ in. Design red and white on a black ground; 1. a bust of an Amazon to the right, looking towards a crane, which confronts her with outstretched wings, as if about to attack her; she wears earrings and a necklace; her hair is nearly concealed by a Phrygian cap, ornamented with a border of dots, and with dots arranged in trefoil; on her left shoulder is drapery; between the Amazon and the crane is a *tympanon*, ornamented with two plain concentric circles, and a circle of dots; behind the crane is a *pelta*, ornamented with a star; the face and neck of the Amazon and the body of the crane are painted white; 2. rev. two youthful male figures, standing face to face conversing; both are beardless, and are enveloped in bordered mantles; between them is a ball (?) on which is a black spot. *F. H. S. W.*

C. 27. ——— CCXVI. $7\frac{3}{10}$ in. Design red and white on a black ground; 1. head of an Amazon (?) looking to the

right, towards a Gryphon, who confronts her, and whose body is only shown as low as the shoulder; the Amazon wears a Phrygian cap, ornamented with a border of dots, and with dots in trefoil; the face of the Amazon and the head and neck of the Gryphon are painted white; 2. rev. two youths stand, face to face; they are beardless, and wear mantles; the one on the right advances his right hand, leaving his right arm and shoulder bare. *Benghazi. G. D.*

C. 28. AMPHORA. CCXVI. 6 in. Design red on a black ground; 1. two female figures stand, facing each other; between them an altar; the figure on the right has her hair drawn back and fastened in a knot behind, and wears a talaric *chiton*, ornamented with a deep black border, formed of parallel vertical stripes, placed at right angles to a horizontal stripe; a *hemi-diploidion*, similarly bordered, falls over the *chiton*, as low as the waist; this figure holds out her right hand over the altar; her left arm is broken away; the figure on the left advances both hands, as if holding a wreath over the altar; her hair is gathered up behind; she wears a talaric *chiton*, from which hang *pteruges* with a deep black border; 2. rev. a female figure running to the left, and looking back; she wears a talaric *chiton*, and appears to be carrying a large basket on her right arm, but the figure being nearly obliterated, this is not certain. *Ptolemais. G. D.*

C. 29. ——— CCXVI. $6\frac{2}{3}$ in. Design red on a black ground; 1. two youthful male figures stand, face to face; between them a plinth; they are beardless, and wear wreaths and mantles; the one on the left advances his right arm, holding a ball in his right hand; his companion has his arms muffled in his drapery: 2. rev. a youthful male figure, wearing a wreath and a mantle, which leaves his right arm and shoulder bare; in his right hand he holds a ball. *G. D.*

C. 30. ——— CLII. $11\frac{3}{10}$ in. Design red on a black ground; 1. Ariadne (?) or a Mænad and a Satyr standing, confronted; Ariadne stands on the left, holding in her right hand a *thyrsus*, and advancing her left, with the fore finger pointed towards the ground; the Satyr is bearded; he leans forward, placing his left foot on a rock; in his right hand he holds a *thyrsus*; he supports his chin with his left arm, resting his left elbow on his left knee; behind his head

hangs a sash; Ariadnê has her hair drawn back and fastened in a knot behind; she wears a talaric *chiton*, over which falls a *diploidion* to the hips, girt at the waist and fastened on each shoulder; 2. rev. two youths standing, conversing; they are beardless, and wear mantles; the one on the left has his right shoulder bare, and advances his right hand, holding a staff; his companion has his arms enveloped in his mantle; between them, a little above their heads, hangs a ball, or a pair of *haltères*. *G. D.*

C. 31. AMPHORA. CLII. $5\frac{1}{10}$ in. Design red with accessories in white on a black ground; 1. two draped female figures stand facing each other; the figure on the right holds out in her right hand a *pyxis*, and a sash, *tainia*; her companion advances her right hand, in which is a branch of ivy, painted in white and nearly effaced; both figures have their hair drawn back and gathered into a knot behind, and wear diadems studded with pearls, earrings, talaric *chitons*, and *pepli*; the pearls are painted white; the *pyxis* is oblong and ornamented with two rows of vertical stripes; on it are two round objects, fruits (?), painted white; 2. rev. the upper part of a draped female figure turned to the left, and holding out a *pyxis* with fruits (?), similar to that on the obv.; this figure is broken away from the shoulders downwards, and the remainder nearly effaced; the hair has been ornamented by a diadem of beads painted white. *G. D.*

C. 32. OINOCHOË. XIX. $7\frac{4}{10}$ in. Design red on a black ground; a Seilénos and a Mænad standing face to face; the Mænad stands on the right, with her right shoulder advanced, and holding out in her right hand a *thyrsus*; her arm is drawn back with a gesture of surprise; her hair is drawn back and gathered into a knot behind; she wears earrings and a talaric *chiton*, over which is a *nebris*, girt at the waist; the Seilénos stoops forward towards the Mænad, resting his left foot on a rock; in his right hand he holds out a *keras*; his left elbow rests on his left knee, the hand open and turned downwards. *G. D.*

C. 33. ——— cccxxii. 6 in. Design red on a black ground; a bearded Satyr stands to the left, looking up at a *thyrsus* placed upright in the ground before him; his left hand rests on his left hip. *Benghazi.*

C. 34. OINOCHOË. CCLXXII. $6\frac{3}{10}$ in. Design red, white, blue, and crimson, on a black ground; a Satyr following a Mænad; the Satyr is moving from the left, advancing his left arm, and holding a *tympanon* on edge in his left hand; his right arm is drawn back behind his head; his hair is bound with a diadem; a *chlamys* hangs from his left arm; his left leg is advanced; his right leg is broken away all but the anterior half of the foot; on the *tympanon* are remains of crimson and blue colour; the Mænad is moving to the right, looking back at the Satyr, towards whom she holds out in her right hand some uncertain object, perhaps a torch; in her left she holds an *oinochoë*; her hair is drawn back in a knot behind, and bound with a diadem; she wears a talaric *chiton* with sleeves, over which is a *diploidion*, reaching to the knees, and ornamented with a broad border at the neck and skirt; a broad vertical stripe, passing down the centre of the body, meets these borders at right angles; on her feet are sandals; her face, hands, sandals, and the borders and stripes, are painted white; on her arms, and the front of the *diploidion*, are the remains of blue colour. G. D.

C. 35. ——— CCLXXII. $4\frac{7}{10}$ in. Design red on a black ground; a naked boy crouching down to the right; his left hand rests on a toy, in the form of a small cart; his right is advanced; in front of him is an *oinochoë*, on which is an ivy wreath; the cart is composed of a long pole and yoke attached, and a solid wheel, on which are traces of white paint; the design is loosely and carelessly drawn, and has probably been painted in colours, which have perished. G. D.

C. 36. ——— CCCXXII. $5\frac{4}{10}$ in. Design red on a black ground; a male figure standing to the right, enveloped in a bordered mantle. G. D.

C. 37. ——— CCCXXII. $7\frac{1}{10}$ in. Design red on a black ground; very rudely drawn; three youthful male figures; in the centre a naked youth stands, turned to the right; at his left side is a *stélê*; in his right hand he holds out a ball, *sphaira*; on either side a youth, clad in a mantle, stands looking towards the naked figure in the centre; the youth on the right advances his right hand towards the central figure; the youth on the left advances his left hand, below which is some circular object, perhaps a *phiale*. F. H. S. W.

C. 38. ARYBALLOS. CLXIII. $7\frac{1}{10}$ in. Design red, white, and blue, on a black ground; Danaë receiving in her lap the golden shower, in the presence of Erôs and a female attendant; in the centre of the scene is Danaë seated to the right; her hair is confined by an *opistho-sphendonê*, and ornamented over the forehead with beads raised in relief, which have probably been gilt; her body to below the hips, and her legs to the bottom of the calf, are bare; a *peplos* passes over her lower limbs, and round her back and right arm; with her left hand she draws forward the edge of her drapery; on her neck are traces of a necklace; on her left wrist a bracelet is indicated by a jewel raised in relief; the shower of gold is indicated by round and oval drops raised in relief, the oval being lengthened in the lower drops; in front of her is Erôs, moving rapidly to the right, and extending his right hand towards the left hand of Danaë with a gesture of encouragement; in his left he holds a *phiale*; a *chlamys* hangs from his left arm; his head is bound with a diadem; on the left a female attendant moves rapidly away from the scene, looking back at Danaë, and stretching out both arms with a gesture of surprise; she wears a close-fitting cap, a talaric *chiton* and earrings, a necklace and bracelets, in which are jewels represented by raised dots; on her *chiton* is a trace of blue colour; the upper edge seems to have been bordered with white; the flesh of all these figures is painted white; the drops of gold, and the jewels raised in relief, have probably been gilt; the *peplos* of Danaë, the *chlamys* of Erôs, and the *chiton* of the female figure, have all been coloured, but the paint on them has entirely disappeared, except in the case of the small spot of blue on the *chiton* of the attendant; round the neck of the vase is a wreath of myrtle, the berries of which are in relief, and have probably been gilt. G. D.

C. 39. ——— CLXIII. $6\frac{2}{10}$ in. Design red, white, blue, and yellow on a black ground; Aphrodité to the right in a chariot, drawn by two Erôtes; she is seated in the chariot, of which the body only is shown; her body is naked; a *peplos*, which has probably been coloured, floats in the air behind her; she wears a close-fitting cap, earrings, a necklace, and bracelets; her arms are extended in front of her, as if holding the reins; one of the Erôtes is in advance of the other, and hovers just above the ground, holding in his left hand a *pinax*; his right hand has held up some object,

now obliterated; on his wing are traces of blue colour; the other Erôs looks back towards Aphroditê as he advances, touching her left hand with his right hand, as if holding on by a rein held in her hand; in his left hand he holds a *pinax*; both Erôtes wear diadems, and have a small *chlamys* hanging from their left arms; the pinions of the wings of the hindermost Erôs, and the earrings and bracelets of Aphroditê, are indicated by raised dots, which have probably been gilt; the flesh of the three figures is painted white, the inner markings in yellow; on the cap of Aphroditê are traces of pink colour; the *antyx* and front of the chariot is painted red; round the neck of the vase is a myrtle wreath, of which the berries are raised in relief, and have been probably gilt. *G. D.*

C. 40. ARYBALLOS. CLXIII. $3\frac{2}{3}$ in. Design red, white, crimson, pink, and yellow on a black ground; in the centre a diminutive Archaic statue of a Goddess, on the right of which stands Erôs, holding in his right hand a string of beads; on the left is a female figure seated, playing on the *tympanon*; the Archaic Goddess wears a talaric *chiton*, and stands on a square plinth with her feet close together; the upper arms pressed close to the sides, and the forearms advanced nearly to the front, and at a right angle to the body; this figure seems to have been painted white, with a tinge of pink, but much of the colour having perished, the features and details of the costume cannot be made out; Erôs wears a diadem; his body is painted white, the inner markings picked out in yellow; the feathers in his right wing and the beads which he holds out towards the statue are raised in relief; on his right wing are traces of gilding; the female figure has her hair nearly concealed under a close-fitting cap, and wears earrings and bracelets, and a talaric *chiton*, coloured pink; a *peplos*, coloured a lighter shade of pink, is wound round the lower half of her body; her head-dress is painted white, with a tinge of pink; the pink colours on this vase are very faint, and are probably the remains of more decided hues; the earrings and bracelets are ornamented with single jewels in relief, which have probably been gilt; the seated figure holds up the *tympanon* on edge with her left hand, striking it with her right; the drum is painted red. *G. D.*

C. 41. ——— CLXIII. $3\frac{1}{2}$ in. Design red and white

on a black ground ; in the centre a conical object, perhaps a sepulchral *tumulus* ; on the left a female head, probably of Aphrodité, profile to the right, opposite which Erôs stoops forward, holding out with both hands over the conical object an oblong kind of frame, which has probably represented a *pyxis* or basket, of which the frame only can be now traced ; above hang two pendant objects, perhaps the two ends of a sash ; the female head has the hair covered with a close-fitting cap, ornamented over the forehead with dots in relief ; she wears earrings and a necklace, indicated by raised dots ; the Erôs wears a diadem ; on the conical mound are two raised dots, perhaps part of a sash laid on it ; the female face and the body of the Erôs are painted white ; the raised dots have probably been gilt. *G. D.*

C. 42. ARYBALLOS. CLXIII. 4 in. Design red on a black ground ; Erôs flying to the right, and holding a phiale over an altar in front of him. G. D.

C. 43. ——— CLXIII. $2\frac{2}{10}$ in. Design red on a black ground ; a youthful beardless head, wearing the petasos, to the left. Benghazi.

C. 44. ——— CLXIII. $4\frac{6}{10}$ in. Design red on a black ground ; a panther crouching to the right his left paw raised ; in front of him a honeysuckle tendril.

*C. 45. ALABASTOS. CCXCVI. $7\frac{1}{2}$ in. Design red and white on a black ground ; the androgynous Erôs seated to the left on a rock ; in his right hand he holds a half-open *pyxis*, from which a sash hangs down ; his hair is partially confined by a cap, from which the long tresses escape behind, and which is encircled by a beaded diadem ; he wears earrings, a necklace, a beaded shoulder-belt, *hypothy-mis*, armlets, *periskelides*, and sandals ; behind him a myrtle branch ; the rock, the *pyxis*, the sash, the ornaments of the Erôs, and the pinion-feathers of his wings, are painted white. *F. H. S. W.**

*C. 46. TWO-HANDLED VASE, WITH COVER. CCL. $8\frac{2}{10}$ in. Design red on a black ground ; a draped female figure moving rapidly to the right between two winged Victories, who are flying towards her from either side, holding out towards her an *alabastos* ; the draped female figure looks*

back, holding out an oblong *pyxis* in her right hand ; in her left hand has been a circular *pyxis*, nearly broken away ; from either hand hangs an embroidered sash ; her hair is drawn back from her face, and bound with a diadem and a string of raised beads ; she wears a necklace of beads, armlets, both in relief, and a talaric *chiton*, over which is a bordered *diploidion* ; the sash, held in either hand, is ornamented with dots clustered in trefoil, and a deep fringe composed of parallel bars and vertical strokes at right angles ; both the Victories wear bordered talaric *chitons*, over which is a bordered *diploidion*, girt at the waist ; the Victory on the left wears a close-fitting cap ; in front of her head an embroidered sash ; below the *alabastos*, held in her right hand, is a mirror ; the Victory on the right has her hair drawn back from her face ; on the reverse, between the two Victories, an embroidered sash ; the necklaces, and other ornaments in relief, have probably been gilt. *G. D.*

*C. 47. TWO-HANDLED VASE. CCL. $7\frac{3}{10}$ in. Cover wanting. Design red on a black ground ; a draped female figure moving rapidly to the right between two winged Victories, who fly towards her from either side, holding out an *alabastos*, the one with her right, the other with her left hand ; the central figure looks back at the Victory on the left, holding out in either hand an oblong *pyxis* ; her hair is bound with an *opistho-sphendoné* ; she wears earrings, a necklace, armlets, and a bordered talaric *chiton*, over which a *diploidion*, girt at the waist, falls as low as the hips ; the edge of the *diploidion* has a deep black border, on which are studs in relief ; the *pyxis* on the left is ornamented with diagonal lines contained within a square ; the sashes are ornamented with dots clustered in trefoil, or deep fringes, composed of parallel, vertical, horizontal, and diagonal strokes ; the Victories wear bordered talaric *chitons*, over which *diploidia* with a deep black border, and girt at the waist, fall to the hips ; the Victory on the left has her hair covered with a close-fitting cap ; in front of her face hangs an embroidered sash ; the Victory on the right has her hair drawn back, and gathered into a knot behind. *G. D.**

C. 48. TWO-HANDLED PYXIS. CXCIV. $3\frac{1}{10}$ in. Design red on a black ground ; on the cover on either side two female

heads, face to face; the hair covered with an embroidered cap; they wear earrings and necklaces. *G. D.*

C. 49. TWO-HANDLED PYXIS. CXCIV. $3\frac{5}{16}$ in. Design red and white on a black ground; on the cover, on either side, a female head to the left; the hair partially confined in an embroidered cap open behind, so as to let the ends of the long tresses escape; the heads are ornamented with *stephanæ* over the forehead, earrings and necklaces; in front of each head a honeysuckle flower, *anthemion*. *G. D.*

C. 50. ASKOS. CLXV. $4\frac{1}{2}$ in. Design red on a black ground; on one side of the handle a head of an Amazon to the left, wearing a Phrygian cap, which is ornamented with dots clustered in trefoil; on the other side a female head to the right, ornamented with earrings and a necklace; the hair covered with a close-fitting cap. *G. D.*

C. 51. ——— CLXV. $3\frac{5}{16}$ in. Design red on a black ground; on one side of the handle a head of an Amazon to the right wearing a Phrygian cap; in front, the anterior half of a panther's body, very rudely drawn; on the other side of the handle, a female head to the left in a woven cap; in front, the anterior half of a panther's body, as on the other side; the caps on both heads are ornamented with dots clustered in trefoil and rows of dots. *F. H. S. W.*

C. 52. ——— CLXV. $2\frac{6}{16}$ in. Design red on a black ground; on one side of the handle a wolf (?), preparing to spring to the right; on the opposite side a he-goat, galloping to the right. *G. D.*

C. 53. ——— CLXV. $4\frac{8}{16}$ in. On either side of the handle a laurel branch, red on a black ground; in the centre under the handle a circular flower formed of four concentric plain circles, and a circle of leaves, black on a red ground, radiating from a central raised knob. *Benghazi. G. D.*

C. 54. ——— CCCIX. $2\frac{1}{16}$ in. Design red on a black ground; in the centre of the top a strainer, painted red; on one side a lion and a wolf (?) crouching, face to face. *G. D.*

C. 55. ——— CCCIX. $2\frac{1}{16}$ in. In the centre of the top a circular sinking, pierced as a strainer; round it, on one

side of the spout, two aquatic birds confronted, between them two oval objects; on the other side, a honeysuckle flower, *anthemion*. *F. H. S. W.*

C. 56. *ASKOS*. CCCIX. $2\frac{3}{10}$ in. In the centre of the top a circular hollow pierced as a strainer; round it three honeysuckle flowers, *anthemia*, red on a black ground. *G. D.*

C. 57. *SHALLOW TWO-HANDLED CUP*. CCLII.* $3\frac{1}{10}$ in. by $6\frac{1}{10}$ in. Design red on a black ground; very carelessly drawn; .1. a Mænad standing between two bearded Satyrs; the Satyr on the right looks back at the Mænad, bending his knees and raising his left hand to the level of his head with a gesture of surprise; his companion on the left leans forward, resting on his left foot, which is slightly raised; he raises his right hand towards the mouth of the Mænad, as if addressing her; she looks round towards him, raising her left hand towards her head; her body is turned towards the Satyr on the right; she wears a close-fitting cap, and a talaric *chiton* girt at the waist, and ornamented at its upper edge with a border and row of dots, both painted black; 2. rev. the same subject repeated. *Benghazi. G. D.*

C. 58. *FRAGMENT OF HYDRIA (?)* Design red and white on a black ground; the toilet of Helen or of Aphroditê; in the centre of the scene Helen or Aphroditê seated on a seat with four legs; she is turned to the left, bowing her head a little forward; her left hand rests on a cushion at the side of her seat; in front Erôs hovers in the air, looking down on her; his feet on the same level with her hips; on the left of Erôs and on the right of Helen are fragments of two female figures, probably attendant Graces; in the background is a pair of folding doors partially open; Helen wears a wreath, earrings, a necklace, armlets, a talaric *chiton* girt at the waist, and a *peplos* passing round her back and lower limbs; her right arm from the elbow downwards, and her legs from above the knees, are broken away; on the top of her head appear four curls, symmetrically arranged as volutes; her cushion is ornamented with a black stripe and parallel lines and rows of dots; the upper part of her seat is studded with circular marks, probably meant for nail-heads; the female figure on the right wears earrings, a necklace, armlets, and a

peplos wound round the body, but leaving the right shoulder and both breasts bare; her left side from a little above the left elbow to the feet is wanting, her face is turned round towards Helen; on her left shoulder is part of her left hand, which has been, apparently, engaged in drawing forward her drapery, unless this is the hand of another figure now broken away; the female figure on the left stands looking attentively at Helen, and supporting her chin upon her right hand, while her right elbow rests on her left hand; she wears a necklace and a garment which, apparently, has sleeves; her head is broken away all but the face; of her body all that remains is the chest, arms, and left side nearly to the hips; Erôs has his head bound with a *stephanê* of ivy leaves set upright in a broad band; his left hand is raised to the level of his breast, his body is painted white; the wreath and ornaments of Helen and of her attendants are raised, and have been gilt. G. D.

MOULDED AND PAINTED BLACK WARE.

C. 59. HYDRIA. CCXV. 1 ft. 5½ in. Design white with incised lines on a black ground; round the neck an ivy wreath between two rows of dots; the centre of the vase encircled by an ivy wreath on a plain band, similar to that on the neck; above the band on each side two reliefs, all four representing Hēraklēs overcoming the stag of Mount Keryneia; he kneels with his right knee on the haunch of the stag, forcing it to squat on its haunches; with his left hand he draws its head towards him, grasping the stag by the mouth, while his right arm is drawn back to strike it with his club; the lion's skin hangs from the hero's right shoulder; these reliefs have been separately moulded, and then let into the shoulder of the vase; by an oversight of the potter they have been inserted horizontally, instead of being adapted to the form of the vase; the composition seems derived from a metope; the remainder of the body is reeded; the principal handle terminates at its lower insertion in a mask, full face, perhaps of an Amazon; on either side of its upper insertion a knob projects on the neck of the vase. F. H. S. W.

C. 60. HYDRIA, WITH COVER. cxc. 1 ft. 11 $\frac{1}{2}$ in. Round the neck a myrtle wreath in relief, gilt; round the mouth the egg-moulding black on a red ground, the body reeded. *F. H. S. W.*

C. 61. HYDRIA. cxc. 1 ft. 3 in. The body reeded; round the neck the remains of a wreath; round the mouth the egg-moulding, painted in black and picked out with red colour; on the brim a circle painted in red colour. *G. D.*

C. 62. ——— cxc. 10 $\frac{2}{10}$ in. The body reeded; round the neck a laurel wreath in relief, which has been gilt. *G. D.*

C. 63. ——— cxc. 6 $\frac{1}{10}$ in. Round the neck a myrtle wreath in relief, which has been gilt; the body reeded. *G. D.*

C. 64. ——— cxc. 9 $\frac{8}{10}$ in. Round the neck a wreath, composed of two ears of corn knotted together; round the mouth the egg-moulding, black on a red ground. *F. H. S. W.*

C. 65. ——— cxc. 5 $\frac{1}{2}$ in. The body reeded; on the brim two concentric circles painted red. *G. D.*

C. 66. AMPHORA, WITH COVER. ccxviii. 2 ft. 3 $\frac{1}{10}$ in. The body reeded; on the neck $\text{APICTAPXO APICTΩNOΣ}$ incised. *Benghazi.*

C. 67. AMPHORA. ccxviii. 1 ft. 7 $\frac{8}{10}$ in. Round the neck two parallel incised lines, below which a myrtle wreath gilt; the body reeded. *F. H. S. W.*

C. 68. ——— ccxviii. 14 in. The body reeded; on the neck, on each side, a laurel wreath hung in festoon, which is raised in relief, and has been gilt; the foot encircled by a grooved circle, which has been painted red. *G. D.*

C. 69. ——— ccxvi. 8 $\frac{2}{10}$ in. Design white and yellow on a black ground; the body reeded; on the neck a female head to the left; on either side a honeysuckle plant; the female head has the hair drawn back from the face, and fastened in a knot behind; on the neck the egg pattern, two plain bands and a row of sloping strokes; on the reverse is a leaf and tendril, probably part of a wreath; round the foot two bands, painted red. *G. D.*

C. 70. AMPHORA, WITH COVER AND TWISTED HANDLES. CLVIII. 1 ft. $5\frac{2}{10}$ in. The body reeded; the handles, at their lower insertion, terminate in a mask in bold relief; the hair brought over the forehead in a ridge on each side of the face, meeting in a central knot; it is uncertain whether this ridge is meant to represent hair drawn forward and knotted over the forehead. *F. H. S. W.*

C. 71. ——— CLVIII. $6\frac{2}{10}$ in. Cover wanting. On the neck an ivy wreath, very slightly raised in relief, which has probably been gilt. *G. D.*

C. 72. PANATHENAIC AMPHORISKOS, WITH POINTED BASE. CXXXVI*. $5\frac{1}{10}$ in. The body encircled with a band of Mæander between two rows of honeysuckle flowers and two pairs of grooved lines; the whole punched in. *F.H.S.W.*

C. 73. OINOCHOË. CCCXXIII. $11\frac{2}{10}$ in. Design white, yellow, and pink, on a black ground; on the neck a mask of Medusa in relief, full face; her hair has a snaky character, the projecting parts are picked out with yellow and white; her eyes are painted white, the pupils being left black; from each side of her head issues a mass of triangular objects, painted alternately black and pink, and apparently intended to represent the scales of an *ægis*, on which the head of Medusa is placed; under her chin two snake-like thongs, tied in a knot, issue from the *ægis* on each side; the scales and thongs are not in relief; the thongs are painted in yellow, touched with white; the shoulder of the vase is encircled by an ivy wreath, painted yellow, the high light touched with white, within which is a circle of rays painted yellow and white; the body is encircled by a row of dentils, painted in white and yellow, with a rude attempt to express perspective and chiaroscuro. *F. H. S. W.*

C. 74. ——— CCCXXII. $6\frac{2}{10}$ in. The body reeded. *G. D.*

C. 75. ——— CCCXXII. $6\frac{1}{10}$ in. The body reeded; the shoulder has been encircled by a narrow red line. *G. D.*

C. 76. ——— CCLXXII. $7\frac{4}{10}$ in. The body reeded. *G. D.*

C. 77. OINOCHOË. XCIII. $9\frac{1}{10}$ in. The body reeded. G. D.

C. 78. ——— CCCXXIV. $8\frac{2}{10}$ in. The neck encircled by a red band; the inside of the mouth painted red; the shoulder encircled by incised rays. G. D.

C. 79. DEEP TWO-HANDLED CUP. CCLXXVII. $3\frac{1}{2}$ in. The body reeded; on either side of the mouth a myrtle wreath between the handles, white on a black ground; the foot encircled by a row of white spots. G. D.

C. 80. ——— CCLXXVII. $3\frac{3}{10}$ in. The body reeded; on either side of the mouth has been a myrtle wreath, white on a black ground.

C. 81. SHALLOW TWO-HANDLED CUP. CLXVIII. $2\frac{1}{2}$ in. by $7\frac{1}{10}$ in. The body reeded; in the centre of the inside a circle formed by double lines, and radiated from its centre; outside this a circular band radiated; the whole punched in. G. D.

C. 82. ——— CLXVIII. 2 in. by $6\frac{6}{10}$ in. Inside, rays issuing from a central circle, and contained within a circular band similarly radiated; the whole punched in. G. D.

C. 83. ——— CCLVI.** $2\frac{2}{10}$ in. by $4\frac{4}{10}$ in. Inside, three concentric hatched circles, within which are four honeysuckle flowers, arranged in the form of a cross, and punched in, round which a hatched circle. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*

C. 84. ——— CCLVI.** 2 in. by $4\frac{5}{10}$ in. Inside, four honeysuckle flowers, arranged in the form of a cross, and punched in, round which a hatched circle. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*

C. 85. ——— CCLVI.** $2\frac{6}{10}$ in. by $5\frac{2}{10}$ in. In the centre of the inside five honeysuckle flowers punched in and linked together by incised curves; round this pattern a circle of hatched lines. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*

C. 86. ——— CCLVI.** $2\frac{4}{10}$ in. by 5 in. In the centre of the inside four honeysuckle flowers, linked

together by curves; the whole punched in. *Benghazi. Presented by W. J. Smith, Esq., 1856.*

C. 87. SHALLOW TWO-HANDLED CUP. CCLVI.** $2\frac{6}{10}$ in. by $5\frac{1}{10}$ in. In the centre of the inside four honeysuckle flowers, arranged in the form of a cross, and punched in. *Benghazi. Presented by W. J. Smith, Esq., 1856.*

C. 88. ——— CCLVI.** 2 in. by $4\frac{4}{10}$ in. In the centre of the inside three concentric hatched circles. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*

C. 89. TWO-HANDLED VASE, WITH COVER. CCCXXV. $10\frac{8}{10}$ in. On the shoulder on each side, between the handles, an ivy wreath; the body encircled by an ivy wreath between two grooved circles, which have been painted red; above and below are several concentric circles, white and red on a black ground; the wreaths are white on a black ground; the cover is encircled by several white concentric circles, and surmounted by a central knob. *G. D.*

C. 90. JAR. CCXCV. $5\frac{1}{2}$ in. Design white and yellow on a black ground; a swan to the right, standing, with wings spread on the calyx of a flower, the tendrils of which diverge on either side, spreading over the body of the vase; the swan is painted white, the bill and legs yellow, the wings picked out with yellow; the neck of the vase is encircled by white vertical parallels, two incised lines, and a row of yellow dots. *F. H. S. W.*

C. 91. ——— CCXCV. $2\frac{3}{10}$ in. Round the shoulder an ivy wreath, incised and painted red on a black ground. *Benghazi. Presented by W. J. Smith, Esq., 1856.*

C. 92. ALABASTOS. CVIII. $5\frac{6}{10}$ in. The shoulder encircled by a wreath; round the lower part of the vase two bands of egg-moulding, all white on a black ground; between the wreath and the bands the body is covered with overlapping scales, drawn in black on a red ground, and each ornamented with a patch of white. *F. H. S. W.*

C. 93. ASKOS. CCCX. $3\frac{1}{2}$ in. by $3\frac{3}{10}$. Under the handle a figure in relief, reclining, his back and right arm resting on something; his legs bent, and drawn up; he looks to the right; in his left hand he holds a vase; a palm-tree is seen beyond him; round this figure are eleven masks in relief;

the lower part of the face cut away; the features too indistinct to be made out. *G. D.*

C. 94. Askos. cccx. 2 in. by $2\frac{4}{10}$ in. Under the handle a figure in relief, reclining similar to that on *C. 93*, but the features more distinct; the head seems bald, and the face seems like that of *Seilénos*; he looks to the right, his legs drawn up, his back and right arm resting against something; his left hand is not distinguishable. *F.H.S.W.*

C. 95. ——— cccx. $2\frac{3}{10}$ in. by $2\frac{1}{10}$ in. Under the handle a bust of *Athênê* in relief; she looks to the left, holding in her right hand a spear; she is helmeted; on her breast the Gorgon's head in the centre of the *agis*. *Benghazi. G. D.*

C. 96. ——— cccx. $3\frac{6}{10}$ in. by $4\frac{4}{10}$ in. Under the handle a bust of *Athênê*, full face; her helmet has a frontal ridge, *geison*, and three crests; her hair falls in long tresses on her shoulders, which are draped. *F. H. S. W.*

C. 97. ——— cccx. $3\frac{4}{10}$ in. by $4\frac{5}{10}$ in. Under the handle a female mask in relief, full face, the hair drawn off the forehead, with long tresses falling on each side; underneath the foot *KAE*, incised. *Benghazi. Presented by W. J. Smith, Esq., 1856.*

C. 98. ASKOS, WITH LION-HEADED SPOUT. cccxi. $4\frac{1}{2}$ in. by 2 in. Handle broken; in the centre a conical sinking, pierced with five holes; encircled by an ivy wreath incised and painted red. *Benghazi. G. D.*

C. 99. VASE IN THE FORM OF A NAKED FIGURE KNEELING. $3\frac{8}{10}$ in. by $2\frac{3}{10}$ in. The arms advanced, and resting on an inclined plane; the head broken away; the spout, which is broken away, has risen from the lower part of the back; the space between the arms is filled up by some object hanging forward from the breast; perhaps the skin of some animal. *G. D.*

C. 100. SAUCER. ccxii. 3 in. by $1\frac{6}{10}$ in. The body reeded; inside, incised characters. *Pl. C. C. 100. F.H.S. W.*

C. 101. ——— ccxcix. $1\frac{3}{10}$ in. by $3\frac{2}{10}$ in. In the centre of the inside two concentric circles of egg-moulding,

encircled by honeysuckle flowers linked together by curves; round this a circle of egg-moulding, on which honeysuckle flowers are set at intervals. *F. H. S. W.*

C. 102. SAUCER. CCXII. $1\frac{1}{10}$ in. by $3\frac{1}{4}$ in. In the centre of the inside four honeysuckle flowers arranged in the form of a cross. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*

C. 103. DEEP SAUCER. CCXCIX. $2\frac{2}{10}$ in. by $5\frac{1}{10}$ in. On the centre of the inside four honeysuckle flowers arranged in the form of a cross, round which is a circle of egg-moulding, surrounded by a number of honeysuckle flowers linked together by curved lines. *G. D.*

C. 104. RELIEF FROM MOULDED VASE. 4 in. by $2\frac{8}{10}$ in. Artemis looking to the front, but moving rapidly to the left; she wears a talaric *chiton*, her right hand is raised, her right leg advanced; beyond her right thigh is a hound looking up at her. This relief has probably been let into the side of a vase. *G. D.*

C. 105. HEAD OF BEARDED SATYR IN RELIEF. $2\frac{1}{10}$ in. Looks to the left; round the throat the ends of a goatskin knotted; probably from the top of an *askos*. *F. H. S. W.*

C. 106. MASK IN RELIEF. 3 in. by $2\frac{2}{10}$ in. It represents an Amazon (?) wearing a Phrygian cap, and has supported the handle of a reeded vase. *G. D.*

C. 107. MASK IN RELIEF. $2\frac{5}{10}$ in. by $3\frac{5}{10}$ in. It represents a bearded head in a Phrygian cap, and has supported the handle of a reeded vase. *G. D.*

C. 108. STAND FOR A VASE. $5\frac{2}{10}$ in. Clay black, and rudely fashioned, without varnish; on the lower half of the body project three ribs, the space between which is ornamented by holes irregularly punched; in the upper part of the body is a triangular opening, round which is a row of holes punched in; the base is supported by three feet; in the centre of the bottom an irregular hole; this stand may have been used to heat the vessel placed on it, by means of charcoal introduced through the triangular aperture; the hole in the bottom would admit sufficient draft for combustion. *Benghazi. G. D.*

VASES WITH DESIGNS IN OPAQUE WHITE ON A BLACK GROUND.

C. 109. OINOCHOË. CCLXXII. 5 in. A boy kneeling to the right; his left hand resting on a toy in the shape of a small cart; with his right he holds up something, perhaps a bunch of grapes; in front of his loins hang two ends of drapery (?); he kneels on some object resembling a mattress; behind him a cushion. *Teucheira*. G. D.

C. 110. ——— CCLXXII. $4\frac{1}{10}$ in. A naked boy kneeling to the right, holding out in either hand something to a tortoise in front of him. *F. H. S. W.*

C. 111. ——— CCLXXII. $4\frac{2}{10}$ in. Apparently the same subject as the last, but the design is too much obliterated to be made out. G. D.

C. 112. ——— CCLXXII. $3\frac{8}{10}$ in. Apparently the same subject as C. 110, but the design is too much obliterated to be made out. G. D.

PSEUDARCHAIC VASES WITH BLACK FIGURES AND INCISED LINES.

C. 113. PANATHENAIIC AMPHORA. cv. 2 ft. $1\frac{1}{2}$ in. Design black, white, and yellow, with incised lines on a red ground; 1. Pallas Athênê standing to the left between two columns; her left foot advanced; her right arm aims a spear, pointed downwards; her left arm is advanced for defence, armed with an Argolic buckler; she wears a helmet, earrings, a necklace, bracelets, the *ægis*, and a talaric *chiton*, over which is a *diploidion*, girt at the waist, and reaching nearly to the knees; her helmet covers the back of her neck, and is ornamented on the side with a honeysuckle tendril, *helix*, and at the back with a flower, *anthemion*; it has a frontal ridge, *geison*, and cheek-pieces, *paragnathides*, turned up at each side; a peak, *phalos* or *kónos*, bent round into a volute, supports a lofty crest; the pendants of the earrings taper off to a point; the necklace is composed of a row of pendants below a row of beads; the *ægis* is formed of overlapping scales, from which a fringe of serpents projects on the right side; above the scales a honeysuckle tendril,

helix, and down the side of the Goddess, from the shoulder to the girdle, is a row of white dots; the *chiton* and *diploidion* are bordered with the wave pattern; the hair of Athênê falls down to her *egis*, and is tied in a club; her shield is ornamented with the device of a star of fourteen rays; the *antyx* of the shield is represented by two concentric incised circles, studded with white spots at intervals; the flesh of the Goddess and the border of her robes are painted white; her hair, ornaments, and the outlines of her fingers are picked out with yellow; in front of Athênê, and parallel with the side of the column, on the left, ΤΟΝΑΘΕΝΕΘΕΝΑΘΑΟΝ "I am one] of the prizes from Athens;" behind Athênê, and parallel with the column on the right, ΠΟΛΥΖΗΛΟΣ ΑΡΧΩΝ—"the archon Polyzêlos," who held office at Athens B.C. 367; on the column on each side is Triptolemos, seated in his winged car, looking towards Athênê, and holding out in his right hand an ear of corn; at the side of the car a serpent; Triptolemos has long hair falling on his shoulders; a mantle is wrapped round the lower half of his body; the columns rest on plinths, and appear to be Doric; 2. rev. two youthful athletes wrestling; on either side stands a *paidotribês* holding out a palm branch; the two wrestlers are naked and beardless; they lean forward, pressing their foreheads together; the athlete on the right grasps in his left hand his antagonist's right hand, passing his right hand round his back; the figure on the left passes his left arm round his antagonist's back, reaching over his right arm; the *paidotribês* on the right moves away to the right, but turns his head towards the wrestlers, advancing the palm branch in his right hand towards the athlete nearest to him, as if to strike him; his left hand is lowered in the opposite direction, the palm expanded with a gesture of surprize; the figure standing opposite on the left, who may be an umpire, *brabeus*, is bearded; round his body is wrapped a mantle, which leaves his right arm and shoulder bare; he turns towards the contest, stooping his head a little forward, and holding a palm branch in his right hand; his left is enveloped in his mantle; the design on the reverse is entirely painted in black, with incised lines. *Teucheira. G. D.*

Dennis, Transact. Roy. Soc. Lit., 2nd Series, ix., Pt. 1, p. 168, No. 1.

C. 114. PANATHENAIIC AMPHORA. CV. 2 ft. 4 $\frac{1}{16}$ in. Design black, white, and yellow, with incised lines on a red ground;

1. Pallas Athênê standing between two columns; her left foot is advanced; with her right hand she aims her spear in a slanting direction; her left arm, armed with an Argolic buckler, is advanced for defence; she wears a helmet, a necklace, an *ægis*, and a *chiton*, reaching nearly to the ankle, over which an upper fold, or a *diploidion*, girt at the waist, reaches nearly to the knees; both these garments are bordered with white; her helmet covers the back of the neck, and has a frontal ridge, *geison*, and cheek-pieces, *paragnathides*, turned up at each side; round it is a wreath, painted white, and it is ornamented at the back with a honeysuckle tendril, *helix*, incised; the crest is very tall, and is supported by a double volute; the plume is of unusual length, falling nearly to the waist; the hair of the Goddess falls in long tresses over the *ægis*, which is composed of overlapping scales, fringed with serpents on the right side; the upper part is ornamented with a *helix* border, above which serpents' heads appear over the shoulders; on each scale is a white spot; the girdle is ornamented with white dots, alternate with incised ellipses; on the centre of the shield is for device a star of sixteen rays, between each pair of which is a white spot; between the lower rays are incised the letters ΠI retrograde; the *antyx* of the shield is represented by two concentric circles, incised, studded with white spots; the flesh of Athênê is painted white; her hair is picked out with yellow on the neck, but drawn with incised lines on the *ægis*: between the Goddess and the column on the left ΤΟΝΑΘΕΝΕΘΕΝ : ΑΘΑΟΝ "I am one] of the prizes from Athens;" and between her and the opposite column on the right ΚΙΤΤΟΣ ΕΠΟΙΗΣΕΝ "Kittos made [me;" in both these inscriptions the letters are placed *kionêdon*, ranging parallel with the columns, on each of which is Triptolemos, seated in his winged car, and turned towards Athênê; at the side of the car a serpent; the hair of Triptolemos is bound with a white wreath, and falls in long tresses on his shoulders; a mantle is wrapped round the lower half of his body; the figure on the right holds out in his right hand two ears of corn, resting his left elbow against the side of his chair; in the opposite figure of Triptolemos, the action of the two hands is reversed; the columns stand on plinths; on one of the capitals Ionic volutes are rudely incised; 2. rev. two athletes engaged in the *pankration*; on either side stands a *paidotribês*, or an umpire; the athlete on the left has locked his antagonist's

head under his left arm, and leans forward, about to strike him with his right hand; the athlete thus held tries to release himself by pressing his left hand against the forehead of his antagonist, while he extends his right hand to check the menaced blow; he stoops more forward than the figure on the left, against whose left knee his right knee rests; the *paidotribês* on the right extends his right hand towards the group of combatants, as if encouraging the athlete nearest him; his left hand rests against his left thigh; the corresponding figure on the left, who may be an umpire, *brabeus*, holds in his left hand a palm branch, leaning his head a little forward; his hair is crowned with an olive wreath, painted white; he wears a mantle wound round the lower half of his body, and falling over his left arm; his left hand is muffled in this drapery; this figure is bearded; the three other figures are naked and beardless. *Teucheira. G. D.*

Dennis, *Transact. Roy. Soc. Lit. 2nd Series*, ix., Pt. 1, p. 170, No. 8.

C. 115. PANATHENAIIC AMPHORA. cv. 2 ft. 5 in. Design black, white, crimson, and yellow, with incised lines on a red ground; 1. Pallas Athênê standing to the left between two Doric columns, her left foot forward; her right arm aims a spear downwards; her left arm is advanced for defence, armed with an Argolic buckler; she wears a helmet, earrings, a necklace, bracelets, the *ægis*, and a *chiton* reaching half-way down the leg, over which is a *diploidion* girt at the waist and reaching nearly to the knees; her helmet covers the back of the neck, and has cheek-pieces, *paragnathides*, turned up on each side; it is surmounted by a lofty crest, the plume of which is painted black, streaked with crimson, falling over the shoulder; the arched support, *phalos*, on which the plume rests, is painted black, studded with white spots; over the front of the helmet appears to be a diadem or a wreath picked out in white; the hair of Athênê falls in a long tress on her shoulders; the earrings taper to a point; the *ægis* is formed of overlapping scales, and bordered on the shoulder and right side with the wave pattern, white on a black ground; on each scale is a patch of white, perhaps intended to represent reflected light; a fringe of serpents is shown on the right side of the *ægis*; the *chiton* is embroidered with circular flowers and dots clustered in trefoil; down the centre is a broad seam, on which a laurel branch is embroidered; the skirt has a deep border of the wave pattern,

below which is a zigzag line with irregular ornaments in the angles; the *diploidion* is ornamented with dots clustered in trefoil, and has a wavy white border; the inside of the *chiton* and of the *diploidion* are coloured purple; on the sleeve, which is very full, and extends nearly to the elbow, a star is embroidered; her girdle is studded with white spots; on the shield is the group of Harmodios and Aristogeiton advancing to the left to slay Hipparchos; one of these figures is a little in front of his comrade, and advances his left arm, covered with his *chlamys*, as if to ward off a blow; in his left hand he holds the scabbard of his sword; his right arm is drawn back, preparing to strike; his left foot is advanced; his companion advances his right foot, holding his right arm over his head, as if about to rush forward and strike; in his left hand, which is drawn back behind his body, he holds a second dagger; the end of a *chlamys* or the scabbard of a sword, is shown hanging between the left side of this figure and the drawn back left arm; between Athênê and the column on the left, ΤΩΝΑΘΗΝΗΘΕΝΑΘΛΩΝ "I am one] of the prizes from Athens," written parallel to the column; on each of the columns stands a cock, turned towards the Goddess; the columns have no bases; the flesh of Athênê, the group on her shield, and the embroidery on her robes are painted white, the anatomy and jewels being picked out with yellow; 2. rev. two athletes exercising with the spear in the presence of a *paidotribês*; on the left are the two athletes standing, one behind the other, to the right; the foremost advances his left hand, holding two spears in a slanting direction, and looks towards the *paidotribês* on the right; his body is half turned to the front, his right hand in front of his chest; his companion stands behind him, advancing his right hand with open palm, as if conversing; his left hangs down, a little in advance of his body, the forefinger pointed downwards; both these figures are naked and bearded; the *paidotribês* stands to the left, holding in his right hand a palm branch; he is bearded, his hair is bound round with a diadem; a mantle which envelopes his left arm and hand is wound round his body, leaving his right arm and shoulder bare; these figures are loosely drawn, with incised lines, which appear to have been corrected on the clay, in many parts of the design, so carelessly as to leave a double outline. *Teucheira. G. D.*

C. 116. PANATHENAIIC AMPHORA. CV. 2 ft. $2\frac{1}{10}$ in. Design black, white, crimson, and yellow on a red ground; 1. Pallas Athênê standing to the left between two Doric columns, her left foot advanced; in her right hand she brandishes a spear, the point slightly inclined downwards; her left arm is advanced for defence, armed with an Argolic buckler; she wears a helmet, earrings, a necklace, armlets, the *ægis*, and a *chiton* reaching half-way down the leg, over which is a *diploidion*, girt at the waist and falling in *pteruges* half-way down the thigh; her helmet covers the back of the neck, and has a frontal ridge, *geison*, and cheek-pieces, *paragnathides*, turned up at each side; it is surmounted by a lofty crest, the plume of which is painted black, with a crimson stripe at the edge, and falls over the shoulder; the curved support of the plume is ornamented with white spots, and the *paragnathides* and *geison* are picked out with white; the hair of the Goddess falls in a long tress on her shoulder; the *ægis* is formed of overlapping scales, and bordered on the shoulder with the wave pattern, and on the right side with a zigzag pattern; a fringe of serpents is shown on the right side of the *ægis*; on each scale is a patch of white, perhaps intended to represent reflected light; the *chiton* is embroidered with star-like flowers, below which is a very deep border, composed of a frieze of six figures between two bands of wave pattern; of these figures the three on the right are moving to the right, while the three on the opposite side move in the contrary direction; they are painted in white, picked out with yellow, on a black ground, but too slightly to be clearly made out; they appear to wear drapery reaching to the knees; the figure on the extreme left holds some object resembling a *thyrsus*; below the lower band of wave pattern a crimson stripe encircles the bottom of the skirt; the *diploidion* is embroidered with circular flowers, and bordered with a deep crimson stripe; the sleeve of the *chiton* is ornamented with a star of many rays, and is bordered with a crimson stripe; the girdle of Athênê is ornamented with white studs; her shield has for device a mask, probably, the Gorgonium, surrounded by many rays; the features are too indistinct to be made out; the flesh of the Goddess, the embroidery on her robes, and the device on her shield, are painted white, picked out with yellow; on each of the columns is a cock, turned towards Athênê; between her and the column on the left, and in a

line parallel with the column, **TONAΘENEΘENAΘVON**, "I am one] of the prizes from Athens;" the columns have no bases; 2. rev. a charioteer driving a *quadriga* at full speed from left to right; the foremost of the horses has one fore-foot advanced just beyond the goal, which is represented by a tall white *stèle*; the charioteer is bearded; his hair, which is short and rough, flies behind him; he wears a white talaric *chiton*, with a double crimson stripe, *paraphé*, down the side; round his waist is tied a crimson sash, of which the two ends hang down; in his right hand he holds a goad and one pair of reins, and in his left the other pair of reins; the collars, *lepadna*, of the horses, the headstalls of their bridles and the bits are ornamented with white studs; over their noses they wear metallic nosebands. *Teucheira*. G. D.

Dennis, Transact. Roy. Soc. Lit. 2nd Series, ix., Pt. 1, p. 174, No. 5.

C. 117. PANATHENAIC AMPHORA. CV. 2 ft. 8 in. Design black, white, and yellow on a red ground; 1. Pallas Athênê standing to the right between two Ionic (?) columns; her left foot advanced; in her right hand she brandishes a spear, the point slightly inclined downwards; her left arm is advanced for defence, armed with an Argolic buckler; she wears a helmet, earrings, a necklace, armlets, the *ægis*, and a talaric *chiton*, over which is a *diploidion*, girt at the waist and falling in *pteruges* a little below the hips; from her arms hangs a small *peplos*; her helmet covers the back of the neck, and is ornamented on the side with a tendril, *helix*; it has cheek-pieces, *paragnathides*, turned up at each side, and a frontal ridge, *geison*, behind which is a line of wave pattern; it has a lofty crest, the plume of which falls as low as the shoulder, and which rests on a support in the form of a double volute; the necklace is formed of two rows of circular pendants; the *ægis* has probably been painted white; nothing of it now remains but the Gorgon's head in the centre, and the fringe of serpents on the left; the *chiton*, *diploidion*, *peplos*, and girdle are ornamented with spots and patches of white; the inside of the shield is shown; it is held by a central broad strap, *ochanon*, through which the arm passes, and a narrower strap, *porpax*, held in the hand; the *ochanon* is ornamented at either end with the honeysuckle flower, *anthemion*; the flesh of Athênê is painted white, the inner markings of the anatomy and the personal ornaments are picked out with yellow; on either column stands a small figure of Athênê

Nikêphoros, looking towards the Goddess in the centre; both these figures are armed with a high-crested helmet, and a spear held upright in the left hand; they wear a talaric *chiton*, over which is a *diploidion*, girt at the waist and reaching to the hips; each holds out in the right hand a winged Nikê; both columns stand on plinths; between Athênê and the column in front of her, ΤΩΝΑΘΗΝΗΘΕΝΑΘΛΩΝ, "I am one] of the prizes from Athens," and between the Goddess and the column behind her, ΑΡΧΩΝΕΥΘΥΚΡΙΤΟΣ, "the archon Euthykritos," who held office at Athens B.C. 328; both inscriptions are arranged *kionêdon* at the side of the respective columns; 2. rev. foot-race; four athletes are running to the right in single file; they are naked and beardless; each extends his left hand in front, and his right behind him. *Teuchaira*. G. D.

Dennis, Transact. Roy. Soc. Lit. 2nd Series, IX, Pt. 1, p. 175, No. 6.

C. 118. PANATHENAIC AMPHORA. CV. 2 ft. 2½ in. Design black, white, and yellow on a red ground; 1. Pallas Athênê standing to the right between two Doric columns, her left foot advanced; in her right hand she holds a spear pointed downwards; her left arm is advanced for defence, armed with an Argolic buckler; she wears a helmet, earrings, a necklace, armlets, and a talaric *chiton*, over which is a *diploidion*, girt at the waist, and reaching a little below the hips; a small *peplos* hangs from her arms; her helmet has a frontal ridge, *geison*, cheek-pieces, *paragnathides*, turned up on each side, and a lofty crest, the plume of which rises from a support in the form of a double volute, and hangs down to the shoulder; the inside of the shield is shown; it is held by a central broad strap, *porpax*, through which the arm passes, and a narrower strap, *ochanon*, held in the hand; the *porpax* is ornamented at either end with the honeysuckle flower, *anthemion*; the flesh of Athênê is painted white, the ornaments picked out with yellow; on either column is a small figure of Athênê, helmeted, and clad in a talaric *chiton* and *peplos*; each turns towards the Goddess in the centre, holding out a tendril, *helix* (?), in the right hand, the other hand being muffled in the *peplos*; between the column on the right and the figure of Athênê, ΤΩΝΑΘΗΝΗΘΕΝ ΑΘΛΩΝ "I am one] of the prizes from Athens," and between the opposite column and the Goddess, ΑΡΧΩΝ ΝΙΚΟΚΡΑΤΗΣ, "the archon Nikokratês," who held office

at Athens B.C. 333; both these inscriptions are arranged *kionédon* by the side of the columns, which rest on plinths; 2. rev. foot-race; three athletes are running to the right in single file; they are naked and beardless; each bends his arms at a right angle, advancing the hands a little in front of the ribs, and half-closing the fist. *Benghazi. F. H. S. W.*

Birch, *Hist. Anc. Pottery*, II., p. 174.

C. 119. PANATHENAIIC AMPHORA. CV. 1 ft. 9 $\frac{1}{10}$ in. Design black, white, and yellow, with incised lines, on a red ground; 1. Pallas Athênê standing to the left between two Doric columns; her left foot is advanced; with her right hand she aims her spear in a slanting direction; her left arm is advanced for defence, armed with an Argolic buckler; she wears a helmet, earrings with long pendants, a necklace of beads, bracelets, the *ægis*, and a talaric *chiton*, over which an upper fold, or a *diploidion*, reaches nearly to the knees; her helmet covers the back of the neck, and has a frontal ridge, *geison*, and cheek-pieces, *paragnathides*, turned up on each side; it is surmounted by a high peak, *phalos*, or *kónos*, terminating in a volute, which supports a very tall crest, the plume of which is of unusual length, falling below the bosom; her hair falls in long tresses over her *ægis*; her earrings taper to a point; her *ægis* is composed of overlapping scales, with a fringe of serpents' heads, projecting on the right; the lower skirt of her *chiton* and *diploidion* are ornamented with a wave-pattern border, painted in white; round her waist is a girdle, ornamented with a white stripe, which is repeated at the side of her *ægis* and on the edge of her sleeves; her buckler has the device of a star of eight rays incised; the *antyx* is represented by two concentric incised circles, on which are eight white studs; the flesh of the Goddess is painted white; her hair, features, and ornaments are picked out with yellow; on either column is a ram turned towards Athênê; the columns stand on plinths; 2. rev. two boxers sparring with the *cestus*; each draws back his right arm; their left arms are extended with open hands, as if to grasp one another; the forearms cross; on the right stands an athlete; the three figures are naked and beardless. *Teucheira. G.D.*

Dennia, *Transact. Roy. Soc. Lit. 2nd Series*, ix., Pt. 1, p. 169, No. 2.

C. 120. HYDRIA. CXL. 6 in. Design black and crimson, with incised lines on a red ground; a bust of Pallas Athênê to the left; behind her an owl standing on a tendril, *helix*;

in front, the half of a honeysuckle flower, *anthemion*; the Goddess is armed with a helmet, the *egis*, and a spear sloped over her right shoulder; her helmet covers the back of the neck, and has a frontal ridge, *geison*; it is ornamented on the side with a volute incised, and is surmounted by a lofty crest resting on a curved support, *phalos*; the crest is ornamented with stripes and borders of crimson; the plume, which hangs down the neck behind, is painted crimson; the hair of the Goddess falls in long tresses on the shoulders; her *egis* is formed of overlapping scales fringed with serpents on the left; the face of the Goddess, some of her tresses, and some parts of her crest, have been painted white, but this colour is now obliterated; the beak and plumage of the owl have been picked out with crimson, and there are traces of white, now obliterated, on its plumage. *Teucheira. G. D.*

C. 121. HYDRIA. CXL. $6\frac{1}{10}$ in. Design black and white, with incised lines on a red ground; a female figure seated to the right and looking back to the left; in her left hand she holds out a *hydria*; in front of her some unascertained object, perhaps a rock; she extends her right hand behind her towards some object, perhaps a *lebes*, which is obliterated all but the upper part; the female figure wears a talaric *chiton*, over which a necklace with pendants (?) falls over the bosom; her face, now nearly obliterated, her arms, feet, and necklace have been painted white. *Teucheira. G. D.*

C. 122. PANATHENAIC AMPHORISKOS. CV. 6 in. Design black, with incised lines on a red ground; 1. Pallas Athênê standing to the left between two Doric columns; she is armed with a high-crested helmet, a spear brandished in the right hand, the point downwards, and an Argolic buckler on her left arm; her helmet has a frontal ridge, *geison*; she wears a talaric *chiton*, over which is a *diploidion*, girt at the waist and reaching to the hips; the columns stand on plinths; the one in front is surmounted by a cock, which faces the Goddess; 2. rev. an athlete exercising under the direction of a *paidotribês* (?); the athlete stands on the right, his head turned towards the *paidotribês*, his body moving to the right; in his right hand he holds out towards his companion some object like a *tympanon*, resting on its edge; in his left he holds some doubtful object, curved at one end; the *paidotribês* holds in his left hand a *rhabdos*, or two spears; he advances his right hand towards the athlete; both figures are naked and beardless. *F. H. S. W.*

DRAB-COLOURED AND RED WARE.

C. 123. ΟΙΝΟΧΟΉ. CCCXXVI. $6\frac{2}{10}$ in. Round the shoulder the following objects are painted in black on a drab-coloured ground; on the extreme left a wreath, and a sash, *tainia*, both hanging from some object, which appears to be intended for a *fibula*, opening nearly at a right angle; this group of objects is repeated three times alternately with the following: a lyre, of the kind called *trigónon* or *magadis*; next an object of irregular oval form, which is ornamented with a central horizontal band of lozengy pattern, and with parallel vertical strokes at either end; at the top, the two sides appear to be united by a string, of which the ends hang down on either side; and lastly an *oinocholē*, of the same shape as the vase itself. *Benghazi. G. D.*

C. 124. ——— CCCXXVI. $6\frac{4}{10}$ in. Round the shoulder the following objects are painted in black on a drab ground; a wreath, sash, and *fibula*, similar to those described on the last vase, alternately with a honeysuckle flower, *anthemion*. *G. D.*

C. 125. ——— CCCXXVI. $6\frac{7}{10}$ in. Round the shoulder are painted in black on a drab ground objects too much obliterated to be clearly made out; a wreath, sash, and *fibula*, similar to those described on C. 123, and alternate with what appear to be long sashes. *G. D.*

C. 126. ——— CCCXXVI. $7\frac{2}{10}$ in. Round the shoulder are painted in brown on a drab ground a sash, hanging in festoon, with a *fibula* (?) attached to each end, alternately with a pair of sashes, hanging vertically. *G. D.*

C. 127. TWO-HANDLED VASE, WITH COVER. CCLXXXVII. $7\frac{3}{10}$ in. Design brown, red, and black, on a drab ground; round the body a band of honeysuckle flowers, set horizontally; on the shoulder honeysuckle flowers alternately with buds; the cover encircled by black and red rings round a central knob. *G. D.*

C. 128. ——— CCLXXXVII. $5\frac{2}{10}$ in. Design brown, black, and red on a drab ground; the body encircled by a row of pendants; on the shoulder, on each side, an ornament composed of three honeysuckle flowers; on the cover, black and red bands encircling a central knob. *G. D.*

C. 129. ——— CCLXXXVII. $5\frac{1}{2}$ in. Design brown, black,

and red on a drab ground; the body encircled by a row of pendants; on the shoulder, on each side, honeysuckle flowers alternate with pendants; the cover encircled by black and red rings round a central knob. *G. D.*

C. 130. TWO-HANDLED VASE WITH COVER. CCLXXXVII. $5\frac{1}{10}$ in. Design brown, black, and red on a drab ground; the body encircled by a row of pendants; on the shoulder the Mæander pattern; the cover encircled by black and red rings round a central knob. *G. D.*

C. 131. HYDRIA. CCCXXVII. 8 in. Design red on a drab ground; the body encircled by an ivy wreath and two plain bands; round the neck a necklace of pendants, below which two plain bands round the shoulder. *G. D.*

C. 132. TWO-HANDLED VASE. CCCXXVIII. $3\frac{2}{10}$ in. Round the shoulder a vine (?) wreath; on either side of the neck a wreath in festoon, both painted in white on a red ground. *Benghazi. G. D.*

C. 133. DEEP TWO-HANDLED CUP. CCCXXIX. $3\frac{2}{10}$ in. by $2\frac{3}{10}$ in. Between the handles on either side three wreaths in festoon, painted in white on a red ground. *Benghazi. G. D.*

C. 134. ——— LIII. $1\frac{1}{10}$ in. Between the handles a band of oblique parallels, probably intended to represent a myrtle wreath, painted red on a drab ground; the body encircled by two bands, drab on a red ground; on each band a red line. *Benghazi. Presented by W. J. Smith, Esq., 1856.*

C. 135. OINOCHOË. CVI. 3 in. Round the neck a red band; round the shoulder rays, black on a drab ground; the body encircled by a band, drab with red lines on a black ground. *G. D.*

C. 136. HYDRIA. CCCXXX. 4 in. Round the mouth a red band; round the shoulder rays, black on a red ground; the body encircled by a band of leaves or rays, black on a drab ground, between red and black bands and lines; on the side rudely scratched **KAEYNIKA**, "Kleunika." *F. H. S. W.*

C. 137. PYXIS WITH LION'S FEET. CCCXXXI. $5\frac{2}{10}$ in. by $4\frac{1}{10}$ in. Over the body, which is encircled by three bands, purple on a drab ground, the cover fits down to the base; the body of the cover is painted black nearly to the bottom, and encircled with an ivy wreath, white and brown with incised

lines between two white bands and two grooved circles; round the top of the cover a grooved circle, a circle of egg-moulding, white on a black ground with incised lines, and within these circles six concentric grooved circles, in the centre of which a cross painted white, probably the remains of a flower. *Found in a marble Soros. Benghazi.*

C. 138. LÊKYTHOS. CCXCII. $5\frac{2}{10}$ in. The shoulder encircled by rays, the body by a network of diagonals, all black on a drab ground. *G. D.*

C. 139. ——— CCXCII. $2\frac{2}{10}$ in. The body covered with a network of diagonals, black on a drab ground, and studded with white spots. *F. H. S. W.*

C. 140. ——— CCXCII. $4\frac{2}{10}$ in. On the shoulder rays; the body covered with a network of diagonals, black on a drab ground, the knots of each mesh painted white. *G. D.*

C. 141. ——— CCXCII. $2\frac{2}{10}$ in. The body covered with a network of diagonals, red on a drab ground, and studded with white spots. *Benghazi. Presented by W. J. Smith, Esq., 1856.*

MISCELLANEOUS PLAIN WARE.

C. 142. OINOCHOË. CCCXXXII. $5\frac{2}{10}$ in. Painted black; the varnish has not been continued quite to the foot. *G. D.*

C. 143. ——— XXXVII. $4\frac{4}{10}$ in. Painted black; the varnish much corroded. *Benghazi. Presented by W. J. Smith, Esq., 1856.*

C. 144. ——— CLXXXVII. $3\frac{2}{10}$ in. Painted black. *Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*

C. 145. ARYBALLOS. CCCXXXIII. $3\frac{4}{10}$ in. Painted black. *Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*

C. 146. ——— CCCXXXIII. $3\frac{4}{10}$ in. Painted black. *Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*

C. 147. LEKANIS. CXCIV. $3\frac{2}{10}$ in. by $4\frac{4}{10}$ in. *G. D.*

- C. 148. LEKANIS. CCCXXXIV. $3\frac{4}{10}$ in. by $2\frac{2}{10}$ in. G. D.
- C. 149. ——— CCCXXXIV. $2\frac{2}{10}$ in. by $3\frac{1}{2}$ in. G. D.
- C. 150. ——— CCCXXXIV. $2\frac{2}{10}$ in. by $3\frac{1}{2}$ in. Wants cover. G. D.
- C. 151. ——— CCCXXXIV. $1\frac{1}{10}$ in. by $2\frac{2}{10}$ in. Wants cover. *Benghazi. Presented by W. J. Smith, Esq., 1856.*
- C. 152. TWO-HANDLED VASE. CCLXII. $2\frac{2}{10}$ in. Clay black. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*
- C. 153. ASKOS. CLXV. $4\frac{1}{2}$ in. *Teucheira. G. D.*
- C. 154. LAMP. CCI. 2 in. by $5\frac{4}{10}$ in. *Teucheira. G. D.*
- C. 155. ——— CCI. $1\frac{1}{2}$ in. by $4\frac{1}{2}$ in. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*
- C. 156. ——— CCI. $1\frac{2}{10}$ in. by $2\frac{2}{10}$ in. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*
- C. 157. ——— CCI. $\frac{1}{10}$ in. by $3\frac{4}{10}$ in. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*
- C. 158. ——— CCI. 1 in. by $4\frac{2}{10}$ in. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*
- C. 159. ——— CCI. 1 in. by $3\frac{1}{2}$ in. *Benghazi. Presented by W. J. Smith, Esq., 1856.*
- C. 160. ——— CCI. $1\frac{4}{10}$ in. by $3\frac{2}{10}$ in. Wants handle. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*
- C. 161. ——— CCII. $1\frac{1}{2}$ in. by $3\frac{1}{2}$ in. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*
- C. 162. CUP. CCCXXXV. $2\frac{4}{10}$ in. by $3\frac{1}{10}$ in. *F. H. S. W.*
- C. 163. ——— CCCXXXV. $\frac{2}{10}$ in. by $2\frac{1}{10}$ in. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*
- C. 164. HOLMOS. CCCXXXVI. $1\frac{2}{10}$ in. by $3\frac{4}{10}$ in. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*
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C. 166. HOLMOS. CCCXXXVI. $1\frac{1}{10}$ in. by $3\frac{2}{10}$ in. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*

C. 167. ——— CCCXXXVI. $1\frac{4}{10}$ in. by $2\frac{2}{10}$ in. *Benghazi. Presented by Dr. Tomlinson, Bishop of Gibraltar, 1852.*

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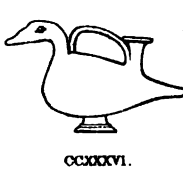
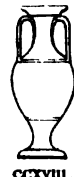
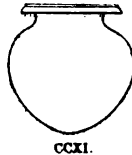
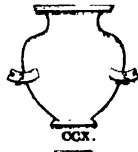
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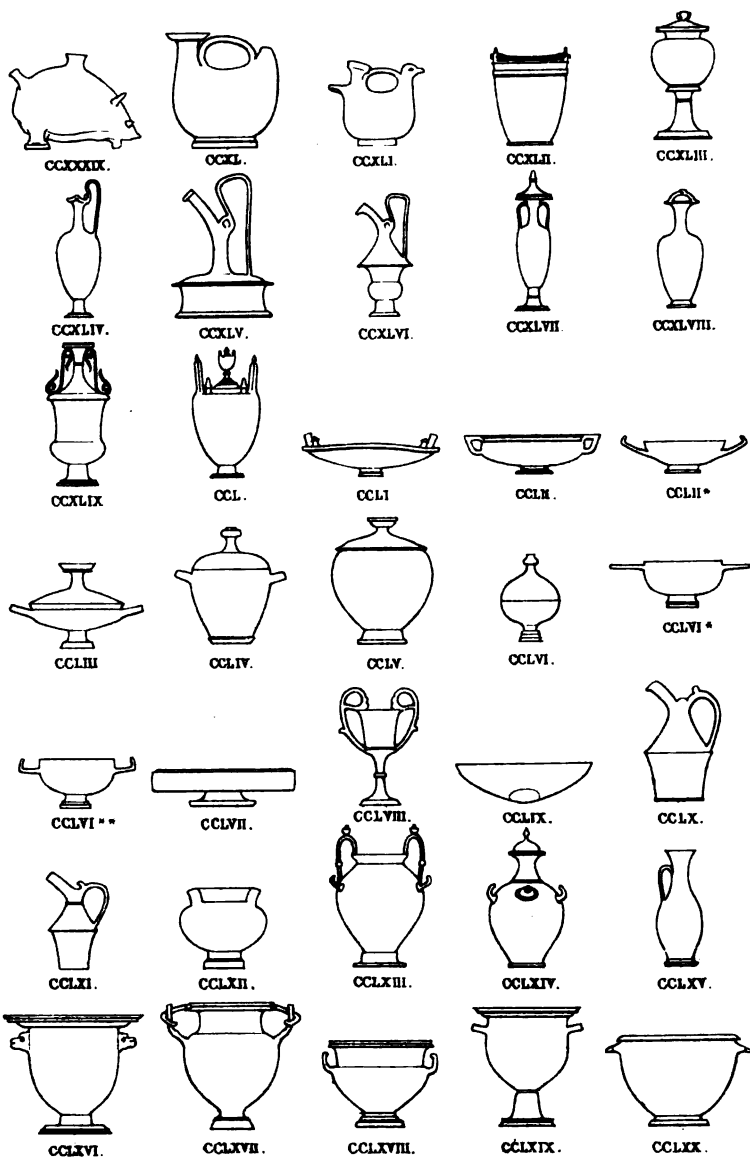
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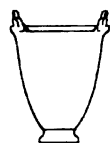
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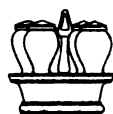
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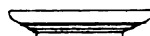
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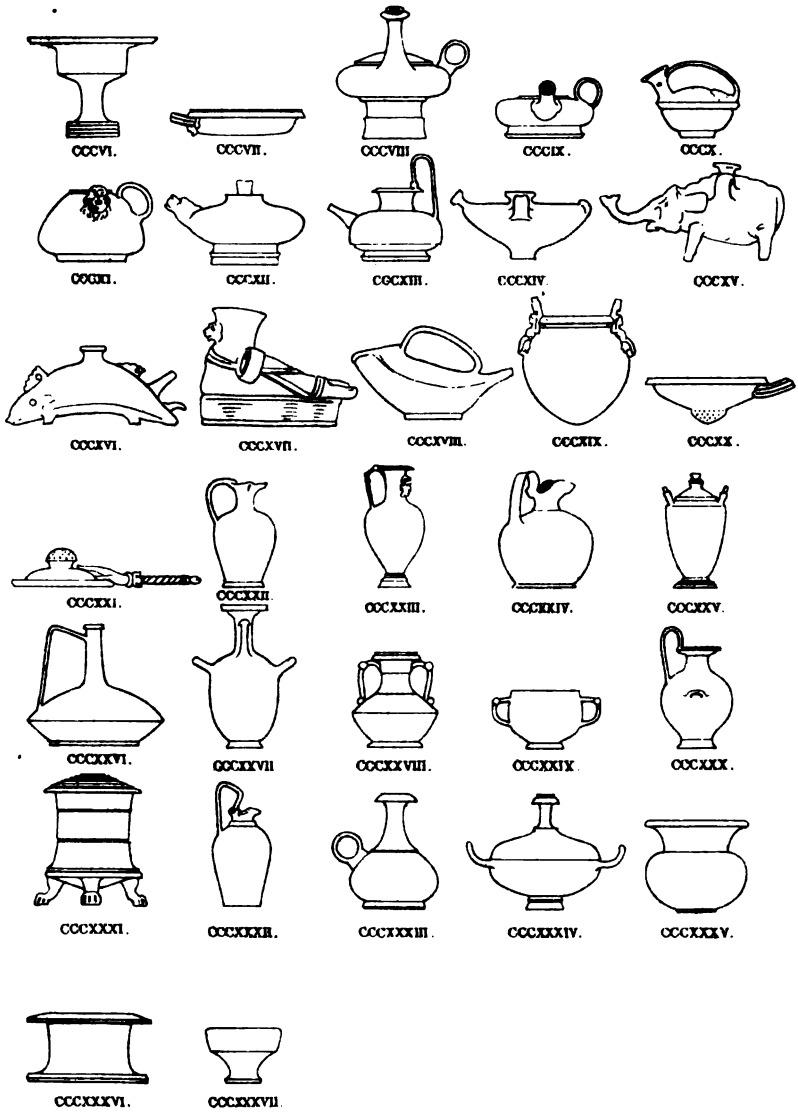
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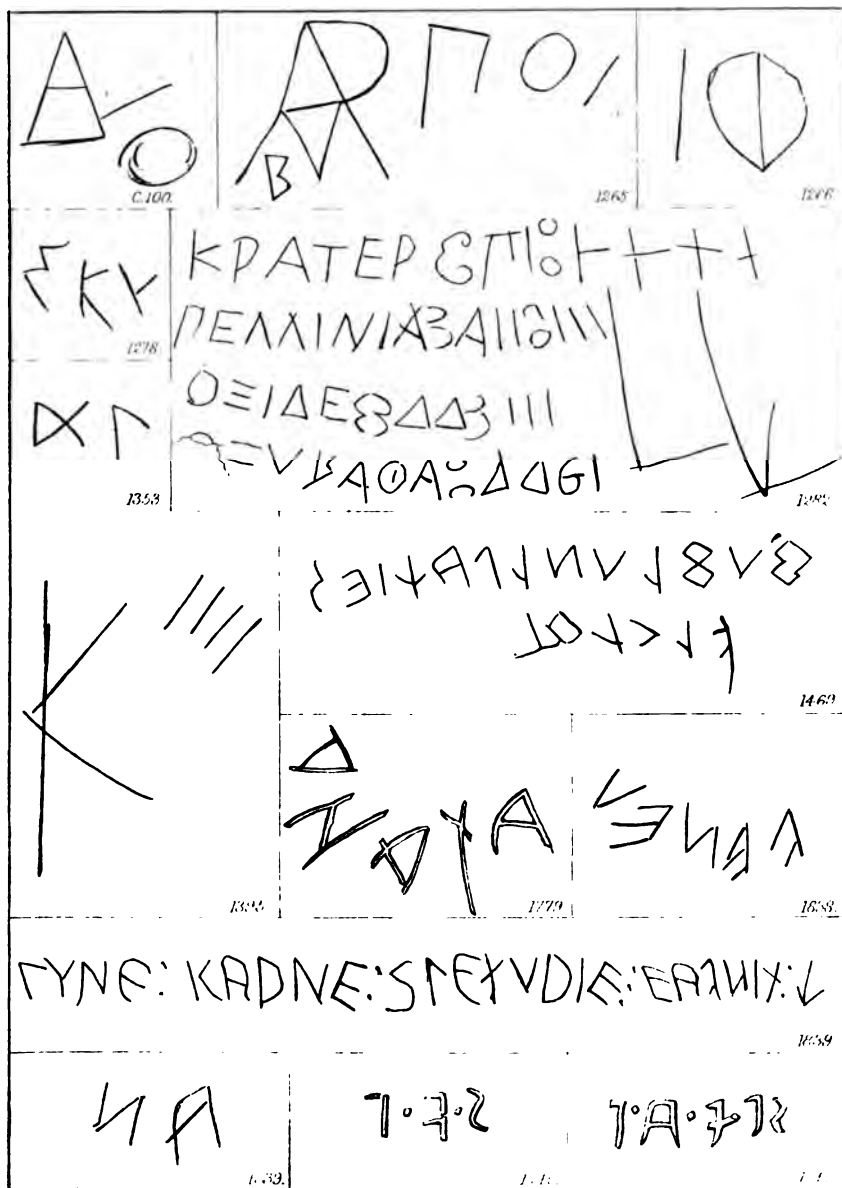
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Pl. X.



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